IN THIS ISSUE: **CHILDREN AND CONCERTS—By Moreton Graves Abbott**

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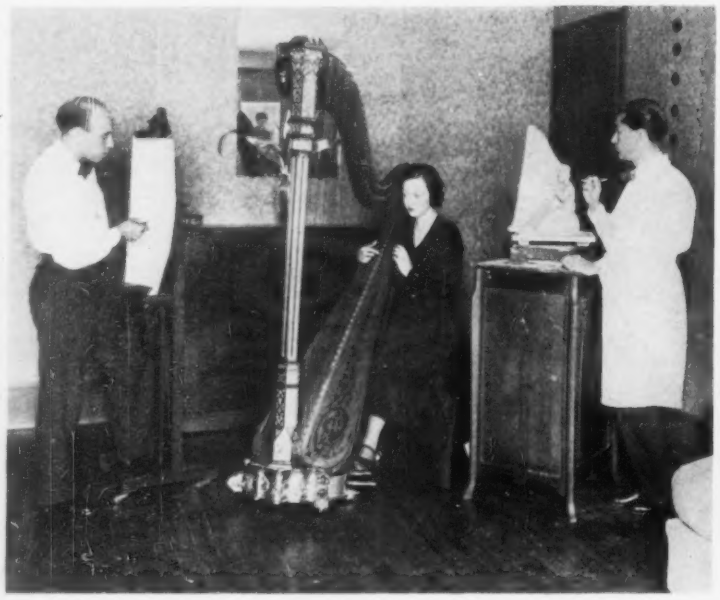
Carlo Edwards photo

GRETE STUECKGOLD

Soprano of the Metropolitan Opera



GASTON SUDAKA, MARIE MILLER AND NAT SMOLEN
as the American harpist poses simultaneously for the French artist and the sculptor. The photograph was taken in Paris last summer. (Wide World Photos.)

ARTURO VITA,
vocal teacher of New York and Boston. Although Mr. Vita has been in this country only a short time, he has presented several artists publicly. Pupils of Mr. Vita in New York include Jay Alden Edkins, winner of last year's Atwater Kent contest, and Adelle Albert, many times soloist with the Boston Symphony Orchestra. Among Mr. Vita's artist-pupils in Europe is Della Benni, who made her début last year in Il Trovatore and La Forza del Destino and is now in Navara appearing in opera.

PHILIP WARNER
won first place in the composition contest of Phi Mu Alpha with his Sarabande in the form of a chaconne for flute and piano. The work, first performed at the fraternity banquet in Washington recently, was repeated at the meeting of the Beta Gamma chapter at Teachers College, New York, on January 18.

JEANNETTE VREELAND,
soprano, was soloist with the Chicago Symphony Orchestra on January 10, 12 and 13, in Schönberg's Gurrelieder. January 16, she gave a recital in Flint, Mich. Miss Vreeland, who sang Beethoven's ninth symphony with the Cleveland Orchestra a season ago, has been reengaged by that organization to appear in this work, April 20 and 22. Other April engagements for the soprano are in cities of West Virginia and Tennessee. (© G. Maillard-Kesslere.)

ANTHONY F. PAGANUCCI'S
The Gypsy King, has been sung by Titta Ruffo in Vienna, Brussels, Bucharest, Cracow, Stockholm, Copenhagen, Warsaw, Nice, Cannes, Pau, Cairo, Alexandria, Stamboul, Athens, Belgrade, Zürich, Lausanne, Geneva, Amsterdam, The Hague, Paris, Madrid, Barcelona, Buenos Aires and Rio de Janeiro.

MYRA HESS
will be heard in her second and final New York recital of the season at Town Hall on February 19. The pianist has arranged a Beethoven-Brahms program.

LEOPOLD GODOWSKY.
Beginning next July 17 Mr. Godowsky will hold a master piano class in Los Angeles for five weeks.

MARIA JERITZA
sings in Palm Beach, Fla., with the Society of Arts on February 6, and two days later will appear in Daytona. (Photo by Setzer, Vienna.)

MARGUERITE RINGO,
American soprano, has been appearing in leading roles at the Teatro San Carlo, Naples; in Genoa, Torino, Parma, Salerno, Campobasso, Milan and Rome. (Photo by T. Santacroce, Milan.)

A GROUP OF SPANISH ARTISTS
in the United States this season hold a reunion in New York. In the picture are Conchita Supervia, of the Opéra-Comique and Madrid Opera; Ernst Halffter, composer-pianist; and the members of the Aguilar Lute Quartet—Elisa, Paco, Pepe and Ezekiel Aguilar; also Ivor Newton, Mme. Supervia's accompanist.

(See Inside Back Cover for Additional News Pictures)

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American Music Gains Respect Under Hanson's Baton in Berlin

Griffes' Pleasure Dome Impresses Musicians—Still's Afro-American Scherzo Encored—Heifetz Stages Magnificent Comeback—New Composer Sponsored by I. S. C. M. —State Opera Languishing From Neglect, Local Sheet Charges

By HERBERT F. PEYSER

BERLIN.—American music had one of the most successful innings it has ever had in Germany, when Dr. Howard Hanson, head of the Eastman School of Music in Rochester, N. Y., conducted the Berlin Philharmonic Orchestra at a concert sponsored by the Carl Schurz Society, in the large hall of the Philharmonic. The program included works by Daniel Gregory Mason, the late Charles Griffes, William Grant Still, Leo Sowerby, John Powell and Dr. Hanson himself (the Romantic Symphony and Pan and the Priest). Some of the gentlemen of the press could not understand how the names of Varèse, Ruggles, Cowell, Ives and Sessions could possibly be omitted from a "representative" American program. Certain musicians were much impressed by Griffes' Pleasure Dome of Kubla Khan, and the audience re-demanded the jaunty scherzo of Still's Afro-American Symphony.

It was the skilled and vital conducting of Dr. Hanson, however, which came in for general commendation and gained for the composer the whole-hearted affection of the Philharmonic players (Dr. Hanson, for his part, was outspoken in his praise of the Berlin orchestra's abilities). The concert was followed by a reception for Dr. Hanson and Richard L. Stokes (librettist of the opera Merry Mount, who, with his wife, accompanied Dr. Hanson on his trip to Berlin) at the home of United States Consul-General George S. Messersmith. Dr. Hanson, who has been devoting his time since the concert to hearing music in Berlin and examining new German scores for possible American performance, is to conduct an all-American program at the Leipsic Gewandhaus on February 3.

INTERNATIONAL NOVELTIES

The Berlin section of the International Society for Contemporary Music gave its second concert of the winter at the Singakademie, January 6, under the direction of Eugen Jochum (who, for all the mediocrity of his attainments, is very much in evidence these days. The program included new works by Karol Rathaus, Edmund von Borck, Jerzy Fitelberg and Norbert von Hannenheim. In some ways the feature of the evening was the astounding virtuosity exhibited by the saxophone player, Sigurd M. Rascher, in a concerto for alto saxophone by von Borck. The work is not in itself a very ponderable contribution, but Herr Rascher fairly idealized it by the skill and beauty of his performance.

On the other hand a Serenade in three movements by Karol Rathaus impressed the writer as the best thing this composer has done (despite its lack of basic originality and its allusions to Wagner, Strauss, Stravinsky and other notable fountain-heads of "influence"). It has structure, intelligibility, and even a quality of beauty. Four etudes for orchestra by Jerzy Fitelberg were obviously inspired by the unaccountably but none the less sensationally successful Orchestral Studies of Vladimir Vogel, which caused such a flutter in Germany a year or two ago. They are better than the commonplace Vogel effusions, though rather extravagantly scored, and the various movements (a sinfonia, toccata, aria and tarantella) pay a modernist's respects to Bach. Norbert von Hannenheim's one-movement concerto for orchestra is a kind of *perpetuum mobile* of somewhat Schönbergian idiom, with a contrasting middle section.

JASCHA HEIFETZ: RITORNA VINCITOR

When Jascha Heifetz appeared in Berlin previously some five years ago, his experience was anything but fortunate. Whether he played as ineffectively as he is said to have done, the present reviewer is in no position to state. But he can and herewith does proclaim that the violinist staged a magnificent comeback on January 4, when he performed Mozart's A major concerto and the concerti of Beethoven and Brahms, accompanied by the Berlin Philharmonic under the heavy and inelastic leadership of Hermann Abendroth, from Cologne.

Mr. Heifetz has played Mozart and Beethoven as well and conceivably better on other occasions. But it would be hard to say when he has given such a transcendent and supremely exalted performance of the hard-working concerto of Brahms (especially of the second movement) as he did this time. His audience was so enthusiastic that, contrary to German concert etiquette, it applauded after each movement. Some critics declared that Berlin had "rediscovered" Heifetz. On the other hand, some of the reviews proved to be a rather shocking exhibition of unaccountable spleen and fault-finding.

SCHNABEL-BEETHOVEN

Artur Schnabel began his series of seven concerts through the world of Beethoven's sonatas recently, and played with the full sum of his mastery. It is a pity, however, that he elected to be heard in the huge Philharmonic rather than in the more appropriately intimate Beethoven Saal. The hall was far from filled and for all the beauty of the pianist's performance the right

(*Continued on page 28*)

Zandonai's Juliet and Romeo Locally Premiered in Milan

Cordially Received, Though Not Equal to Francesca—Composer Conducts

By RAYMOND HALL

MILAN.—As the initial novelty of the season, La Scala has offered the first production in Milan of Riccardo Zandonai's three-act Giuletta e Romeo. This opera had its première at the former Teatro Costanzi of Rome in 1922, and in the ensuing decade has gone the rounds of the Italian opera houses with fair success. Its tardy admission to the honors of Italy's major lyric theatre was an act of justice to a score in many respects meritorious.

Arturo Rossato's libretto is based, particularly as regards the episodes staged, upon an ancient novel of Luigi da Porto on the celebrated Veronese story. It is, from the standpoint of traditional Italian melodrama, an effective piece of theatrical workmanship that sustains without disaster the inevitable comparison with the Shakespeare tragedy, condensing the essential dramatic and lyric moments of the action in four compact and varied scenes of logical sequence.

Act I (a square in Verona) presents some archaic local color, carnival festivities, the strife between Capulets and Montagues, and the classical balcony scene of Romeo and Juliet. Act II (a courtyard in the Capulet palace) opens with the pastimes of Juliet and her maidens, and leads rapidly to the secret meeting of the lovers (the marriage scene has been omitted); followed by the duel and killing of Tybalt. Act III consists of two scenes. The first is laid at Mantua, where Romeo in exile hears a bard mourn Juliet's death and in desperation mounts his horse to gallop to Verona, in a terrific storm. A symphonic interlude describes this ride. The final scene, designed to follow immediately (but separated at La Scala for scenic elaborateness) is the familiar conclusion in the Capulet tomb.

NO NEW FEATURES

Zandonai's setting of this old-style canvas revealed nothing that his Milanese auditors had not already heard in the best of his other scores, notably the impassioned melodic surge of Francesca da Rimini, probably his strongest work, and the suggestive color painting of Conchita. In each of these latter two scores, these elements appear fresher and more sincerely felt than in Giuletta e Romeo. In this one senses the shrewd operatic craftsman rather than the artist with an impelling message. The lovers' discourse is voiced in abundant and fluid melody, but none of it strikes home, and even the color episodes are soon forgotten, save for the Cavalcata.

The Scala production, in which the composer conducted, was handicapped by inadequate interpreters. Notwithstanding, the public reaction was cordial. In the twenty-four recalls Zandonai shared eighteen times. The décors were of the usual Scala standard.

SOVIET CHILDREN HAVE OPERA HOUSE

LENINGRAD. — A small opera house for children has been opened here. The theatre seats 1,200 people. Christmas Night by Rimsky-Korsakoff has been chosen for the first production. The performance starts at 6 p.m. and ends not later than ten. C.

Harty to Conduct American Music in Europe

Sir Hamilton Harty, English conductor and composer, sailed for England January 28, on the SS. Lafayette, to resume direction of the London Symphony Orchestra and the Halle Orchestra in Manchester. During his three weeks' visit to this country he was guest conductor with the Cleveland and Rochester orchestras. While here Sir Hamilton found time to study many musical scores by American composers and among those which he is taking abroad with him are Ernest Schelling's Impressions of an Artist's Life and Arthur Shepherd's Horizons. Last year at Manchester Sir Hamilton gave the English première of George Gershwin's An American in Paris and this month will include in his London Symphony programs the first performance in Great Britain of Mr. Gershwin's Second Rhapsody, with Solomon, English pianist, playing the solo part. Sir Hamilton is to conduct the Berlin Philharmonic next April.

William Walton, English composer, is now in Switzerland finishing a new symphony, written especially for Sir Hamilton Harty, which will be performed in London and Manchester this year and next year in America. Sir Hamilton, who is particularly interested in the music of Mr. Walton, conferred with an American conductor who will probably produce this composer's Belshazzar's Feast before this season is over. Twice this year Sir Hamilton has performed the work in Manchester and Nottingham, and next April plans to introduce it in Liverpool.

Edith Mason Fêted in Rome

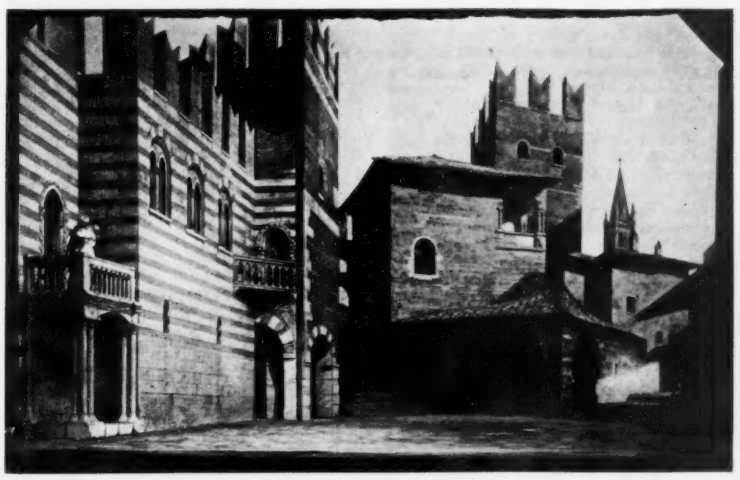
(*Special cable to the Musical Courier*)

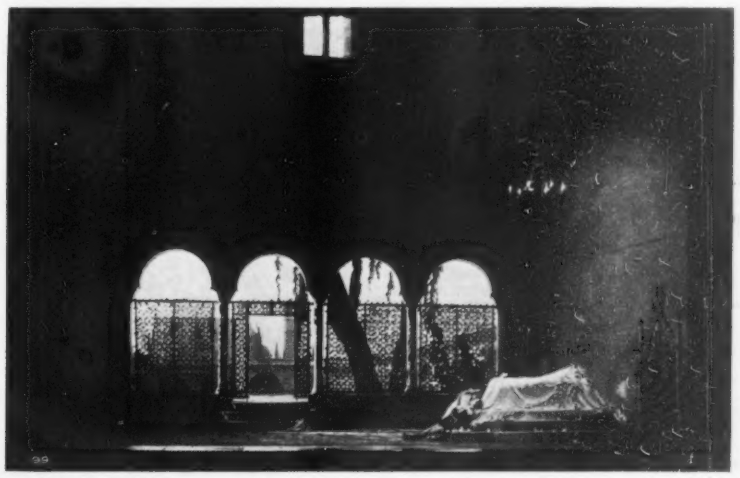
ROME.—Edith Mason, formerly of the Chicago Civic Opera Company, sang here on January 26 in Madam Butterfly at the Royal Opera House, before an audience which included the Princess Mafalda Marconi and the American Ambassador. She met with prodigious success. Her contract calls for appearances in this opera house, that of Florence, and the Paris Opéra-Comique. N.

Paris Acclaims Giannini

(*Special cable to the Musical Courier*)

PARIS.—Dusolina Giannini triumphed here as soloist with the Colonne Orchestra on January 29. Paray conducted. Mme. Giannini sang arias by Gluck, Spontini, Bellini, winning uproarious acclaim and three ovations. S.





SETTINGS BY N. BENOIS FOR ZANDONAI'S JULIET AND ROMEO AS PRODUCED AT LA SCALA. LEFT, ACT I; RIGHT, ACT III.

CHILDREN AND CONCERTS

By MORETON GRAVES ABBOTT

CHILDREN have a delightful, if sometimes disturbing, sense of humor. Though Alice's peculiar and fascinating adventures may excite their merry laughter (if they are not so blasé as to think her entirely preposterous), their loudest and most sincere guffaws are provoked by the crudest and most vulgar displays. The spectacle of one gentleman kicking another is, to them, delightfully humorous; and to witness an accidental slip—followed, preferably, by a fall—or to behold almost any incident equally painful and embarrassing, is considered a circumstance both fortunate and gay. . . . These charming cherubs not only adore those fiendish rascals, the Katzenjammer Kids, but follow the innocent Captain's weekly and highly-colored misfortunes with avid enthusiasm. The less violent pictorial descriptions of—shall we say, Miss Greenaway? are, on Sunday, discarded without compunction. . . . It is a sad commentary on the efficacy of parental influence that, swathed in delicate pinks and blues, these delightful imps still prefer the brightest and gaudiest red.

Like the possession of a degenerate uncle or a tippling grandmother, these distressing facts of childhood are seldom mentioned in any but the most intimate society, which, alone, is proof that they are problems both serious and hopeless. The frequency with which children's perfectly natural impulses are smothered in billows of parental solicitude and refinement would be cause for alarm, if the thwarted desires of children were considered as important or as interesting as the emotions suppressed by their elders.

However often children may prefer the bright, the cheap, and the gaudy, we adults allow these mortifying manifestations to pass unencouraged and endeavor, at the same time, to promote what we consider a more pleasing and gratifying discrimination. The children may be positive about what they do or do not like, but we adults are quite as determined. We are bigger and stronger, too. In addition (as though this were not already enough) we have that always-convenient, ever-irreproachable authority behind us—the weight of many ill-spent years. We can, therefore and with impunity, make up our children's minds; can, with propriety, inflict our most thoughtless opinions upon them. That we do so with apparent and sometimes surprising success may be due to our logical and superior argument,—or to our superior strength, which implies that rebellion is useless.

* * *

We may scarcely be able to define the difference between what we are pleased to call "good" taste and "bad," but we are certain that one is to be admired and acquired at any cost, and the other shunned and guarded against at almost equal expense. What we call "good" taste, we characterize most often as "charming" or "delightful." If, at the moment, our sense of refined superiority is particularly potent, we may, indeed, pronounce it "beautiful." What we condemn as "poor" taste, we designate most often as "vulgar" or "commonplace"; if we cannot understand it at all, we call it "disgusting." We push our children toward one and shield them from the other, and—quite naturally—they continually find themselves being either pushed or shielded.

To summarize: (as though we had already covered some ground) Little boys and girls do not appear in red pants; not because they dislike red pants, but because we do not enjoy seeing them or (quite possibly) having other people see them thus appareled. Instead, we drape them in neat, dark serge or delicate and highly refining pastel shades so that they may be charming—if uncomfortable—examples of our own impeccable taste.

* * *

Long ago, authors and their publishers determined that children should know and enjoy good books. More recently, perhaps, musicians and their managers resolved to acquaint these unsuspecting children with the pleasures of music. And though the task of musical enlightenment presented obstacles of considerable proportions—more than any mere literary undertaking could possibly produce (if left alone a child will read even a good book through once)—the effort was made. However many hours of juvenile boredom we may have caused, our own enthusiasm has not for a moment abated. Concerts for children are today more prevalent—if not more popular—than ever.

Many children—when they try—play the piano seriously and with intelligence. And there are a few who, when they try, listen intelligently, too. But listening is much harder than performing. Children like to do things, and to sit quietly doing nothing but listening (which one does all the time anyway) is not, I believe, considered one of the more hilarious juvenile pastimes. Therefore those who perform music for children must work against odds, for one of the prime requisites of a musical education is that music be heard and preferably, as Dr. Earhart so intelligently says, with a listening ear. To achieve this result, the exercise of any talent or ingenuity which may be called upon to enhance the performance is justified and even excusable; for children will derive little benefit from being bored by even the best music.

There are, today, but two places where one may hear Beethoven played to children—the concert hall and the broadcasting studio. Let us consider the more recent of these musical appurtenances first.

What, if not music, is more appropriate to the radio, a machine which, on the part of the listener, demands neither silence or concentration? As an aid to conversation it can be depended upon to fill competently, if not always harmoniously, those gaps which, in even the most brilliant company, are bound to occur twenty minutes of and twenty minutes past the hour. It is as efficient an entertainer, in a gathering of dull-heads, as a glowing hearth, which need only be sat around and looked at to infuse contented enjoyment. There is, therefore, no more fitting and ennobling use for this uncanny and competent machine than to bring good music (as well as bad) to defenseless and unresisting homes.

THIS article is published by the Musical Courier because the author takes a position not altogether in accord with the usual viewpoints concerning concerts for children. It is healthful for any musical cause when it is discussed from every useful angle. Mr. Abbott is the author of a child's first piano book, Beginner's Luck (Schirmer) and has had high praise from Ernest Schelling, who wrote an introduction for the volume.
—THE EDITOR.

The adults, sitting back peacefully, took their music lessons—so to speak—on the chin, as all good adults should; but the children, more restless and more spirited than their elders, were more easily caught when they were securely pinned beneath their desks at school. Now, every teacher in the schools will gushingly admit that children should hear good music, but she may demur if you ask her to listen to it herself. She will say that there is not time, that every minute of the school day is budgeted, that if she devotes part of the day, or even of the week, to a music appreciation hour, her class will have to give up something already outlined in the schedule. Her time, she will say, is more than completely taken up in keeping her class from falling behind its prescribed course of studies and recreations. And anyone who is at all acquainted with the educational program with which today's youth is served, will admit that the teacher is right, and that no allusions to even the more moral and spiritual benefits to be derived from listening to music will make her less right. This, however, does not prevent the broadcasting companies from utilizing their less profitable hours for educational broadcasts during school hours. Consequently, however many children do actually hear these concerts, there are many schools—in fact, many large towns—where not a single child is aware of their existence.

Since comparatively few modern schools have time for such extra-curricular activities, and even fewer would think it advisable to have a radio in the building (regardless of what may be said of expense), we may at once admit that a huge and important majority of the youthful audience for whose edification these concerts are intended is blissfully unaware that anyone is attempting its musical education. This condition, which seems unfortunate, might very simply be remedied by changing the hours of the broadcasts—if commercial considerations could be persuaded to permit. Perhaps a more appropriate and more popular time would be on Sunday or, if during the week, in the early evening when the children were at home; when they could have the encouragement and suggestions, as well as the example, of attentive parents; could crowd as close to the loud speaker as they chose; and could make themselves as generally comfortable as the prospect of listening to music will permit.

* * *

Let us consider, for a moment, the effects of these broadcasts upon the comparatively few children whose teachers have actually, perhaps perfunctorily, found, or made, the time for their reception. The class is marshalled to its room. (At least I believe that is the intention since at this particular moment the radio is emitting march music.) The children find their seats and presumably, since there is nothing else to do and no safer and more visible place to put them, fold their hands upon their desks. (Perhaps I am wrong in visualizing the preliminaries thus, but I am sure this procedure would be very natural and this position of the hands peculiarly appropriate). Now there is a brief interval of silence and then a cheery voice, sudden and a little surprising, says quietly, "Good morning, dear children." Then begins a gentle but persistent barrage of music and talk, neither of which seems to rise to very exciting heights. The voice is a little monotonous, rather sing-song; it rises and falls almost regularly but never splashes up higher at the top than it falls at the bottom. The music, rather long, seems—not strangely—to partake of the same quality as the voice. It moves—but so evenly, so peacefully, shall we say—surely with injustice—so maturely? that the whole effect is a little deadening. The voice calls almost every number a "jolly little tune," and once a funeral march is heard. The voice speaks of the joys and sorrows of life, the beauties of nature, the beautiful melodic line; and the music ends, traditionally, with a jolly little tune—a movement from a symphony. The rest of the symphony, says the voice, will be played—two weeks later.

What effect this more or less stilted recurrence of words and music has upon the children, one would hesitate to say. No doubt they consider this weekly or bi-weekly period of intelligent sitting still much less irksome than arithmetic, or possibly singing. The box from which the sounds come is not interesting enough to attract their wide and wandering attention; there is nothing new or exciting to look at. The teacher, probably and quite justifiably not a musician, bears her responsibility anxiously; to keep a roomful of youngsters quiet and respectful while listening to nothing more intriguing than a box with whose mechanism they are probably all more familiar than she, is no little task. There is something empty, hollow and lifeless about the whole proceeding. The environment, the machine, the music, the voice—*something* needs an animation both vivid and contagious to make the occasion seem enjoyable and right. When the concert is over and there is more march music, I think both teacher and pupils give a sigh—perhaps not even of relief—as they pass from the room or resume their familiar daily schedule.

* * *

Children will respond as much to the manner of a performer as to his entertainment. He has but to laugh as though he thought whatever he was about to say would be very funny, and the children will laugh; or to assume a deep, sepulchral tone, and the children will shrivel up delightedly in what they believe a mysterious and awesome manner. Such little devices, practiced by one who knows (or even by one who doesn't), amuse and interest young people. Their imaginations, fortunately, need only a suggestion,—and away they go on a perfectly delightful adventure.

It seems almost unreasonable to expect a machine like the radio to catch this truly inspiring and contagious quality. Yet, if it is in the performer and his music, the radio faithfully captures it and brings it to us—so to speak—alive. Of course, it must be there to be caught; and we, too, must be there to receive it.

A young, care-free audience requires a gay and lively entertainer (even if he's educating them) and this must more especially be true when the performance is given invisibly, against that most ordinary and usually prosaic background—the school-room. The fact that children may be hearing the best music does not matter much unless they are interested. To be effective, educational broadcasts—supposing that their intended audience is listening—must first intrigue young ears and minds, and only then perform appropriate music, preferably in not too long and not too high-powered portions. Every moment of both talk and music, however, should be as beautiful, moving and perfect as the performer can make it.

* * *

Concerts in the concert hall are birds of an entirely different feather. Children frequent these cavernous Euterpean dens but rarely, and when they do there is always the glamor, the pleasant excitement of stepping into a completely adult world. The stage is large and far away; the seats run way up to the ceiling, and each is so large that its occupant is permitted almost unlimited fidgeting. It is possible that the entertainment may be so interesting that sitting on the edge of one's seat, if not compulsory, will certainly be most desirable; and if so—one can. There are, too, many unknown and curious children to examine and be examined. The circumstances are most gloriously propitious; but, again, the success of the concert depends ultimately upon the performer and the performance.

At its concerts for children and young people, the New York Philharmonic Orchestra makes each musical moment, no matter how brief, alive and beautiful—consequently interesting to both children and grown-ups. In addition (for that is not really quite enough), the music selected for performance always possesses some point of interest which makes it especially appealing to its youthful auditors. In addition (and this time there would be almost enough if one didn't know about the other hundred percent), there is Mr. Schelling, the conductor. Like so few musicians who instruct the young, he quite properly believes the children as important as the music. The almost-perfect music educators are invariably those who know a great deal about children and something about music; the perfect ones, of course, are those who know a great deal about both. Mr. Schelling is one of the latter.

* * *

If children are to be made conscious of the fun, are to be interested, intrigued, even absorbed by good music, surely some charming and extraordinary person with a bit of childhood left over—and musical, into the bargain—must be the one to bridge the span between child and adult minds. Whoever possesses this enchanting gift will set about making his appeal, establishing his connection, as it were, and imparting his wisdom in a manner delightfully matter-of-fact. Whether speaking from the concert platform or the broadcasting studio, he will realize the vast importance of little things. He will be careful, for instance, that his cheery "Good

(Continued on page 21)

THE AUTHOR AND TWO OF HIS PUPILS

IN NEXT WEEK'S ISSUE

WAS WAGNER A FAILURE?—By W. J. Henderson

BEHIND THE SCENES OF THE MUSIC-DRAMA, SINGERS FIND NEW YORK ENGROSSING

Frida Leider, the Metropolitan's New Isolde, and Lauritz Melchior, Favorite Tristan, Talk of Operatic Things

It is a long cry from the days of Tristan and Isolde,—the misty, saga-haunted dawn of legend, when a small sailing ship set out on a famous journey from Ireland to Cornwall—to the modern era of trans-atlantic liners. But not so long, as time goes, geologically; for the SS. Europa, on January 2, brought among its passengers no less personages than the chief figures of Wagner's music-drama, in the persons of Frida Leider, dramatic soprano, who subsequently made her Metropolitan Opera début in this music-drama, and Lauritz Melchior, Danish tenor, arriving to fulfill his eighth consecutive season's engagement at this opera house. In the party were also Mme. Melchior—petite and smiling (she formerly acted in European motion pictures)—and Professor Rudolf Deman, violinist, formerly concertmaster of the Berlin State Opera, who is the husband of Mme. Leider.

NEW WORLD ATTRACTIVE

Several days later these artists were found in hospitable mood in their suites at a New York hotel, surrounded by flowers and other tributes received from admirers after the first Tristan performance of their New York engagement. Both artists told of their pleasure in being back in America and at the same time spoke of their plans for the immediate future.

"I am gratified to be able to sing for the New York public," said Mme. Leider with a smile. An energetic, brisk and slender person, in afternoon attire the soprano does not at all suggest the sweeping robes of imperious Isolde or the militant form of a helmeted Brünnhilde. She is rather the gracious hostess, presiding over a hotel drawing-room, a task in which she is abetted by her husband, whose manners add charm.

"Though I like Chicago, where I sang with the Civic Opera for three seasons, there is

FRIDA LEIDER AND LAURITZ MELCHIOR

stage an impromptu duet from Tristan and Isolde for cameramen aboard the incoming Europa.

something about the Eastern metropolis that causes one to be content," she said. "I find the acoustics of the Metropolitan excellent, and the audiences very kind. Here I have been engaged also to sing Kundry in Parsifal and Brunnhilde in the three Ring dramas.

"No, I shall not have time for concerts in America this season, beyond the single appearance I made with Melchior at the Bagby Musicales in New York on January 23. Perhaps next season, who can tell? Briefly summarized, the traveling I have to do before calling it a season is as follows: Paris, for the Wagnerian Opera Festival under Furtwängler; Berlin, for guest appearances at the Staatsoper; London, for a three weeks' engagement, the tenth annual one for both Mr. Melchior and myself, at Covent Garden; then Bayreuth, to sing Kundry with Toscanini, and also Brünnhilde in two Ring cycles; finally, between these latter cycles, a trip to Munich to sing in the festival.

"The Bayreuth anniversary festival this year (the fiftieth since Wagner's death) will be especially interesting. I wonder whether you know that a single Parsifal performance in the original settings will be given this season, before these are stowed away in a museum? The entire Ring is to have new scenery, and in general, I think it will be a year unique for the celebration which it marks."

Thus Mme. Leider, cosmopolitan citizen of the world republic of art, looks down musingly on the towers of New York, from her hotel window, and likes America, though her visit to these shores is but one of the many incidents of a crowded international season.

TRISTAN AT HOME

Ascending to the flower-filled suite of the Melchiors on the floor above, the interviewer found the tenor and his charming wife just back from a call. On the table stood a photo of Hugh Walpole, who dedicated a novel to the singer, his old friend.

"We travel all the time, like the *Zigeuner*," smiled Mme. Melchior—"that is, in English, the gipsies. In the last year, my husband had 103 appearances in Wagnerian roles in many countries—at the Metropolitan, Covent Garden, La Scala, the Danish Royal Opera (Copenhagen), the Colon in Buenos Aires, the Paris Opéra, the Monnaie at Brussels, the Berlin Staatsoper, and elsewhere. For the coming summer, he was offered engagements at Bayreuth and Salzburg but declined both of them. He has been compelled to refuse fourteen engagements this season in Europe alone."

"I wanted a complete rest this summer," Mr. Melchior said. "I have a shooting lodge near Frankfort-on-the-Oder, and whenever I have an extended holiday, I go there and cut myself off from the world. You see, one can't sing more than ten to twelve times a month in the heavy Wagner roles without using up one's interest and cutting into the principal. But during last November I sang in fifteen performances in thirty days, with seven young Siegfrieds among them.

"This winter, at the end of my Metropolitan engagement, I am going to Monte Carlo to sing in two performances of Otello, a role which I am relearning in Italian during my New York stay, and which I shall also sing at La Scala. Then follows the Covent Garden series of three weeks, my tenth, after which I go to Brussels to sing Tristan in German—the first opera in that language to be sung at the Monnaie since the war.

"At the beginning of June, the Wagner Opera Festival in Paris will take place under Furtwängler. I am scheduled for two Tristans and two Siegmunds. In France there will also be some concert engagements for me, and this will occupy my time until the middle of June.

NO WAGNER DEPRESSION

"As you can see, there is not much reason to complain of depressions in Wagner, for I find he spells box-office success throughout the world. I think that conditions in Europe are improving. One reason is that theatres quite generally have lowered their admission prices. Last year at Covent Garden all the Wagner performances were sold out. There is always room for first-class music, and Wagner can be given only in the best manner if it is to be successful.

"I am happy that I have now such excellent co-artists in the German wing at the Metropolitan. Without wishing to be thought at all immodest, I feel that Mr. Gatti-Casazza's Wagnerian forces, including Kappel, Leider, Schorr and others, is unexcelled anywhere in the world. My hope is that the public will respond in due measure. For, after all, without the audience, the singers can do little."

R. M. K.

Frankfort Opera Carrying On Despite Its Reduced Subsidy

Loses Number of Important Artists—Famous Museum Concerts Reduced in Number But Not in Quality—Recitalists of Eminence

FRANKFURT-AM-MAIN.—Music in Frankfurt this winter lies more than ever under the cloud of economic and political depression, all the more as Frankfurt was once the richest town of Germany and is today impoverished and in debt as are all other cities of the world. The municipal subsidies for opera and drama have been enormously reduced to a sum still large, for it is a question of providing work and bread for hundreds of artists and technical personnel.

Notwithstanding, a number of important members of the Opera must be dismissed, among these the baritone, Permann, who has been for many years one of the prominent singers of the company. We have lost two tenors: Völker is in Vienna, Wörle goes to Berlin. The repertoire is limited to the production of older operas. The Intendant, Professor Turnau, cannot venture novelties or experiments. A restoration of Verdi's Don Carlos in a carefully staged manner, several operettas, some Wagner and Mozart (Entführung), Pfitzner's Palestrina—on the whole a good repertoire—could not, in spite of reduced prices, prevent a lessening of the theatre attendance.

FEWER SYMPHONY CONCERTS

The venerable Museum Society offers, in a diminished number of concerts, such distinguished conductors as Weisbach, Klemperer, Furtwängler, Mengelberg, and such soloists as Hubermann, Piatigorsky, Edwin Fischer and Lubku Kolessa. In its programs it preserves a strictly conservative tendency, older works of Ravel being regarded as modern items. Its chamber music evenings, which formerly procured the services of the most distinguished quartets of the world, are restricted mainly to Adolf Busch and his quartet.

Active, if not on the highest level, is the Radio Symphony Orchestra under Hans Rosbaud. In this younger and more independent institution the performance of modern works is more easily possible. Hence we could hear Hindemith's Philharmonic Concerto, composed for Furtwängler and his orchestra, and Das Klagende Lied, an interesting early work of Mahler. As soloists there appeared Elly Ney, Alfred Hoehn, Frankfurt pianist, Helge Roswänge, tenor, and Ria Ginster, soprano, also a native of Frankfurt. In recitals we enjoyed Milstein, Baklanoff, Gigli (sold-out house), Jack Hylton and his "Boys" (ditto) and the Comedian Harmonists.

The Rühl-Caecilien Verein gave, together with a Mayence Choral Society, a performance of Beethoven's Missa Solemnis, conducted by Herman Ritter von Schmeidel. The Amar Quartet continued its evenings as in the previous years, with an attractive program of old and modern music.

HERMANN LISMANN.

Milwaukee May Assist at Chicago Exposition

Frederick Stock Suggests Plan to Have Visiting Musical Organizations Participate —Grainger Brilliant Soloist With Orchestra

MILWAUKEE, WIS.—A plan to present the Milwaukee Philharmonic Orchestra and other musical groups representative of Milwaukee musical activity at the Chicago Exposition of Progress this summer, was projected by Dr. Frederick Stock at a concert of the Chicago Symphony Orchestra at Pabst Theatre here.

"I suggest not only a day of Milwaukee music, but a week," he said in a speech at the concert. "Send us your orchestra with their brilliant conductor, Frank Laird Waller, for several programs; give us concerts also by your fine choral societies and other units; and present instrumental and choral music by your own composers. You have in Carl Eppert, for instance, one of the finest creative talents in all America."

Milwaukee music lovers have launched a movement to coöperate with the Chicago Society of the Friends of Music to build a permanent music stadium in connection with plans to feature music during the Exposition, and committees have been formed to campaign for funds here. Edmund Gram is chairman. Dr. Stock's suggestion to have Milwaukee music represented in the Exposition programs has also been taken up and will be actively promoted in connection with the campaign. Mrs. Adele Holtz is organizing this work.

Conductor Stock appeared in fine spirits and in jovial good health for the first concert of the 1933 Chicago series here and provided a program of diverse and lightly agreeable compositions that delighted the large audience. The waltz suite by Rosales, a Spanish musician of Chicago befriended by Dr. Stock who found him in great need, proved a hit, grandly entertaining for color, verve, and orchestral skill.

The outstanding feature for Milwaukee of the closing musical year and opening of the new year as well, has been the distinctive success achieved this season by the home symphony orchestra, the Milwaukee Philharmonic, directed by Mr. Waller.

There have been fewer concerts of varied sort than formerly, it is true, and chorally the city has not been as gaily expressive. Although the Lyric Male Chorus and united choruses of the Arion Club and Musical Society have given their usual programs to large audiences, there have not been the usual number of concerts by other organizations, visiting and otherwise. In the face of adverse conditions, however, all have done reasonably well as to attendance; and our own orchestra, with a formidable list of guest soloists and concerts, has drawn the largest audiences in its four years.

Also, the orchestra may be said to have come to notice by the quality and distinction of its performances this season. The orchestra closed '32 with a concert featuring Percy Grainger. Music lovers from nearby towns attended; a group came from Chicago, among them critic Edward Moore. Mr. Grainger played with magnificent spirit and memorable beauty of tone and color the Grieg concerto, with orchestra; prolonged applause marked its reception. Mr. Grainger was a great success with the big audience, and he won them completely, conducting the orchestra in his own Handel in the Strand.

The Milwaukee Philharmonic scored high artistic results again in its first '33 concert, which was almost wholly Milwaukee's own. The soloist was Raymond Brown, violinist, concertmaster of the orchestra. Mr. Brown won success with the Mendelssohn concerto, giving an able reading; an exceedingly finished performance, sensitively gauged for balance, was given by the orchestra under Dr. Waller. His version of the fourth Bruckner symphony, in fluency and excellence of orchestral performance, stirred the pride as well as enthusiasm of his hearers.

J. E. McC.

MOZART MANUSCRIPTS FETCH HIGH PRICES

BERLIN.—The manuscript of Mozart's piano concerto in D minor brought $5,250 at a sale here, in which other MSS. also realized surprisingly large figures. An arrangement of Cherubini's aria, Non so più, brought $1,125, a quartet from Die Entführung $737, and a duet between Belmonte and Pedrillo from the same opera, $562. A quartet was bought for the Music Library of the Prussian State. The manuscript of the E flat string quintet found no purchaser at the price demanded, namely, $3,000. A collection of letters by Beethoven to Ries realized only $450. P.

A VERSATILE SINGER

JOHN McCORMACK

is guest artist on the General Electric hour tomorrow evening (February 5) and appears again on February 10, featured with Edwin C. Hill in the third program of The Inside Story, in which he will be interviewed as well as sing. (Photo by George Platt Lynes.)

Mannes Resigns Manhattan Orchestra Conductorship

David Mannes, it is announced, has tendered his resignation as conductor of the Manhattan Symphony Orchestra, New York. No reason has been offered for his action. The next two concerts, February 12 and March 26, completing the orchestra's season, will be conducted by Eugene Plotnikoff and Chalmers Clifton.

Mr. Mannes will continue his association with the Metropolitan Art Museum concerts, which he has directed for several seasons.

John Alden Carpenter Weds

John Alden Carpenter, composer, and Mrs. Waller Borden were married on January 30 in Cambridge, Mass., at the home of the bride's aunt and uncle, Mr. and Mrs. Kingsley Porter. They sailed on February 1 for a wedding trip abroad.

Covent Garden to Close Positively Next Summer

Six Weeks Spring Season With Wagner as Principal Attraction — League of Opera Acting to Develop Merger — Mid-Winter Proms End — Philharmonic Orchestra and Recitalists Resume Activity

LONDON.—All doubts as to whether London will have its annual spring season of grand — more recently international — opera were dispelled when the Covent Garden Syndicate issued the brief announcement that it will open its doors, probably for the last time in history, on May 1. The artistic director, as in the previous year, is Sir Thomas Beecham; and the season will consist of a bare six weeks. The repertoire once again is to be mainly Wagner, with two cycles of the Ring, several performances of Tristan, and Parsifal, but the Syndicate, somewhat cautiously, also announces "several French and Italian operas, including new productions of two operas unfamiliar to London." Rumor has it that the "unfamiliars" are Berlioz' The Trojans and Damnation of Faust, but this is unconfirmed. Sir Thomas is on the Continent, prospecting.

Meantime, with the destruction of Covent Garden only a matter of months, the operatic situation is rapidly coming to a head. An official circular letter signed by Reginald McKenna, former Chancellor of the Exchequer, Lord Esher and Sir Hugh Allen, president of the Royal College of Music, has been sent to the thousands of members of the Imperial League of Opera, asking their necessary consent to the use of the League's funds in the fusion of operatic interests announced in these pages some weeks ago.

"Negotiations have been taking place," says the letter, "between several of the leading operatic organizations in England for the fusion of their interests. A scheme of coöperation has now been approved and adopted by representatives of the Imperial League of Opera, the Covent Garden Opera Company, the Sadlers Wells Theatre, the Old Vic Theatre, and the British Broadcasting Corporation. The main object of the new scheme is the establishment of a permanent English opera in London, which would also visit regularly provincial cities. An executive committee will represent the combined interests, and the funds at its disposal, provided the members of the League support the new scheme, will be fully adequate to accomplish the purposes for which the League was formed."

Members are also asked to subscribe any balance that may be due for their five-years' membership, and on the response to this invitation much may depend. It may decide whether opera on the "grand" scale of Covent Garden, or popular opera on the scale of the Old Vic and Sadlers Wells Theatres will be the more important factor in the scheme.

A TABLOID MOZART FESTIVAL

Without awaiting this decision, the Old Vic company, serving both theatres, is doing business as usual and has completed a Mozart cycle of four operas in as many days that would do credit to many a permanent provincial opera house on the Continent. Don Giovanni, produced by Clive Cary and conducted by Geoffrey Toye, somewhat slow-footed, was perhaps the least convincing, because its reckless worldliness is anything but provincial, but The Magic Flute, conducted by Laurence Collingwood, was excellent, especially from the musical point of view. Tudor Davies made a better Tamino than you will hear anywhere but the real centres of opera; Joan Cross an equally mellifluous Tamina. The Queen of the Night had difficulties in the highest, Sarastro in the lowest register, but that seems almost unavoidable these days.

LILIAS MACKINNON AT THE PROMS

The two weeks' season of "Christmas Proms," as they have come to be called, have ended, and their success is almost bound to assure the repetition of the experiment, perhaps on a larger scale. The ovation to Sir Henry Wood at the end of the final "popular" night could not have been noisier if it had been the usual two months' season of the summer. "Give us more," a man shouted from the gallery, and the shout was taken up all over the house. Lilias MacKinnon, the soloist of the occasion, played César Franck's Symphonic Variations, played them with real musicianship and deservedly shared the general approval.

The previous Saturday we had an all-Handel program, consisting of sure-fire choral hits from The Messiah and the operas, sung by the Sheffield Musical Union, long reputed to be the best or one of the best choruses in England. Sir Henry Coward, the Nestor of choral conductors and trainers, at eighty-three, conducted the Messiah excerpts himself, and his vigor made us feel old by comparison. Another veteran guest-conductor appeared on Tuesday, in the person of Dame Ethel Smyth, leading her own Fête Galante to the evident delight of the audience. Here surely is the outstanding feminine figure in music today. Maggie Teyte, whose appearance would belie the epithet veteran, though her heyday coincided with the much-lamented Hammerstein era of New York opera, was one of the soloists at this concert, as fresh of voice as ever.

TWO FIRST-CLASS SOPRANOS

A notable appearance was that of Mme. Jo Vincent, acknowledged the leading present-day soprano of Holland, despite her apparent youth. She sang, on the Bach night, the big aria from the cantata O angenehme Melodei and, in a Haydn "annex," an aria from The Seasons, and sang them with such beauty of voice, vocal mastery and musicianly restraint as to place her immediately in the front rank of oratorio singers. At the same concert we had, once again, the Bach D minor double concerto played by those energetic sisters, Yelly D'Aranyi and Adila Fachiri, who roused the usual enthusiasm among the lovers of athletic Bach.

Another singer was the feature of the first concert of the resumed London Philharmonic's Sunday series, namely, Eva Turner, who gave an astonishing exhibition of fine dramatic singing in arias by Verdi (Ritorna vincitor) and Puccini (In questa Reggia, from Turandot). This last is, by the way, a remarkably effective concert piece, and Miss Turner, with her rich and true soprano, made the most of it. Sir Landon Ronald, ex-composer (Down in the Forest), permanent pedagogue and latterly music editor of a great daily, conducted in the absence of Sir Thomas Beecham (Beethoven's seventh symphony and Elgar's Enigma Variations) and, for an editor, did a commendable job.

HOW TO BE SUCCESSFUL, THOUGH MODERN

There is a formula for success in every field of endeavor, and the formula for British composers is to write an effective choral work, an oratorio or at least a cantata. William Walton, as a writer of neo-contrapuntal instrumental works, was for years decried as a modernist. Now that he has written Belshazzar's Feast, for large chorus, large orchestra, organ and baritone, he has definitely arrived. When it comes to native music the British are still out for quantity: the monumental, super-lifesize music which employs large numbers, music which in its mass production requirements holds a guarantee against puzzling tonal experiments, is still surest of success. No composer can afford to do without the terrific vocal and instrumental sonorities designed for the Crystal Palace.

But it would be well for those who covet this economic success to ration their performances. As these works do not usually contain their best, they had better not give the critics a chance to find it out. The latest performance of William Walton's Belshazzar's Feast as the *pièce de résistance* of the latest Courtauld-Sargent concert proved this once again. It was a brilliant performance. Conductor (Dr. Sargent), soloist (Roy Henderson), chorus and orchestra, all working to the utmost of lung and arm capacity, had every reason to be proud of themselves. But they reminded one a little of the frog in the fable, who blew himself up until he burst. The applause on such occasions is always the loudest possible, and people do not realize how much more difficult it would be to perform a little Mozart concerto or an *a cappella* chorus by Palestrina!

The Mozart Concertante Symphony (for violin, viola and orchestra) which preceded Walton's quantitatively impressive work ought, indeed, to have given them pause, not so much because it was more beautiful, but because Dr. Sargent's slick competence completely failed to bring it to life. Albert Sammons and Lionel Tertis, the two acknowledged high-priests of their instruments, could only make us guess how wonderful the music might have been. Berlioz' Harold in Italy, which opened this ambitious concert, was a welcome change from the usual —a work of genius in which Tertis and the orchestra achieved some beautiful pianissimos.

PADEREWSKI PLAYS FOR CHARITY

The recital season is gradually shaking itself out of the holiday doldrums. Paderewski's one recital at the Albert Hall for the benefit of the Musician's Benevolent Fund was the Big Event. A half-mile traffic block along Kensington Gore attested to the efficacy of a newspaper campaign of months. Paderewski seems to need the glamor of such public demonstrations; last season at the much smaller Queen's Hall, not quite filled, he was unable to lift the bleakness of the atmosphere. This time, with nine or ten thousand people present, he was at his best. Chopin was dramatized to the limit, right or wrong. Ernest Newman's remark that Paderewski "toyed with evident delight with the elegance of the sonata in A" gives the measure of his Mozart.

The only other pianist we heard last week was another Pole, Jan Smeterlin, who played, with his usual brilliance, Szymanowski's three mazurkas, op. 50, at the Music Society's most recent afternoon. The latest soprano from Germany, Ria Ginster, at her first recital in Wigmore Hall, demonstrated an unusually resonant soprano, a good coloratura technic, and decided dramatic predilections in her interpretation of songs.

There remains to be recorded the fifth annual festival of the British Federation of Music Clubs, of which Evlyn Howard-Jones, pianist, is president, and at which the English Singers Quartet, the Brosa Quartet, Heddle Nash, the rising young English tenor, and a number of other artists provided two concerts on the same day with a festive luncheon in between.

CÉSAR SAERCHINGER.

DE PACHMANN LEAVES NO WILL

ROME.— Vladimir de Pachmann, who died here on January 6, left no will or bequests. His fortune had been divided during his life between his two sons and an arrangement made for payment of any outstanding debts. The only personal possession the pianist retained was a small leather bag which had accompanied him on all his journeys. After his death, the bag was opened and found to contain a wooden Byzantine figure of the Madonna and Child, a gift from de Pachmann's mother. S.

Eunice Norton Soloist With Home City Orchestra

MINNEAPOLIS, MINN.—Minneapolis is home to Eunice Norton, pianist. After playing with many of the principal American orchestras, she returned for a program of three concertos, with the assistance of the Minneapolis Symphony Orchestra, January 20. Northrop Memorial Auditorium was not filled, but a more enthusiastic audience has not been heard here in ten years,—there was genuine vocal cheering.

Miss Norton, no longer a youthful pianist, is a mature artist, as her readings of Chopin's concerto No. 2 in F minor, Beethoven's concerto No. 1 in C major, and Tschaikowsky's concerto in B flat minor attested. She achieved the highest points of the program in the Beethoven work—points of such exquisite artistry and compelling beauty, it is small wonder the audience was lifted into shouting approval.

The question of strength and virility always comes to the fore when the Tschaikowsky concerto is mentioned. Whatever strength was needed, Miss Norton had, but more than that she had an indomitable spirit, a brilliance of phrasing, a smashing, gripping emotional appeal. Her equipment is astonishing, be it technical or intellectual, or emotional—Miss Norton is an artist in the fullest sense of the word. And the orchestra under the direction of Eugene Ormandy supplied perfect accompaniments. E. G. K.

Phi Mu Alpha Sinfonia Fraternity Convenes

The Phi Mu Apha Sinfonia Fraternity of America recently held its annual convention in Washington, D. C., with 150 members and delegates from leading universities and colleges of the country in attendance. The national fraternity represents fifty-two chapters throughout the country, the first chapter having been established at the New England Conservatory of Music by Ossian and Mills, 1898. There are at present approximately 700 active members and 3,000 alumni members. The 1932 convention was presided over by Supreme President Audrey Martin with Supreme Secretary-Treasurer Lutton in the chair. The convention was held in conjunction with that of the Music Teachers National Association and the National Association of Schools and Music. The host chapters were all the chapters of the eastern province and the musical programs and the banquet as well as the formal initiation were in charge of Beta Gamma chapter of Teachers College, Columbia University; Alpha Chapter of New England Conservatory and other chapters of the Province under the direction of Norval Church, Eastern Province Governor of Columbia University. The Fraternity sponsors a composition contest amongst its regular, active and alumni members, and this year's prize was won by Philip Warner of Chicago, who is associated with the National Broadcasting Company.

The new officers elected were as follows: Dr. James T. Quarles, Dean of the Fine Arts College, University of Missouri, president; Dr. Charles F. Rogers, Dean of College of Music, University of Arizona, vice-president; Mr. C. E. Lutton, of Chicago, secretary-treasurer; Professor Rollin Pease, head of voice department, University of Arizona, supreme historian. The following were made national honorary members; Herbert Witherspoon, director Cincinnati Conservatory of Music; Peter Dykema, director of music, Columbia University; and Karleton Hackett, American Conservatory, Chicago.

Eidé Noréna Arrives for Opera Début

Eidé Noréna, Norwegian soprano, here to sing with the Metropolitan Opera Company during February and March, landed in New York from the SS. Europa, January 31. Mme. Noréna's début opera with the Metropolitan was formerly announced as Romeo and Juliet. Later reports indicate that she will first appear as Mimi in La Bohème.

Xenia Bonivard to Sing in New York

Xenia Bonivard, soprano, who is the wife of the American Captain Albert E. Redifer, is completing her musical studies in Milan, Italy, under the direction of Giuseppe-Russitano, preparatory to making her New York début next season.

A native of Bern, Switzerland (but now an American citizen), Mme. Bonivard recently gave a concert there in aid of the school which she once attended.

SAIDA KNOX

1931 Atwater Kent Prize Winner

Soloist with St. Paul's Chorus in Newark, N. J.

Comment of Newark Evening News (Mr. Flannagan):

"Her tones are so well placed that they are firmly and freely emitted and are finely resonant. She has vocal technic and the ability to express differing moods and sentiments. Her phrasing was intelligent and to the point."

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LYDIA SUMMERS

1932 Atwater Kent Prize Winner

Soloist with Pennsylvania Symphony, Henry Hadley, conductor

Comment of Philadelphia Inquirer:

"A beautiful voice, with the rare combination of sound technic and good taste."

"GORODNITZKI CASTS SPELL WITH PIANO"

(Headline) NEW YORK WORLD-TELEGRAM, January 19, 1933

NEW YORK EVENING POST

"His vividly emotional playing in the Beethoven was a welcome change from the too dryly intellectual style of so many contemporary virtuosi: his interpretation of the smaller Chopin numbers verged on the daring, but since Mr. Gorodnitzki possesses a sound technique and a mature musicianship, he succeeded in bringing new beauties to the familiar music.

"His very marked sense of style was perhaps most advantageously displayed in the Rachmaninoff and Strawinsky selections. The enthusiastic response of the large audience compelled him to repeat both the C major and E♭ minor preludes."

"Gorodnitzki gave a recital in Carnegie Hall last night before one of the largest audiences of the season." *—New York Herald Tribune, January 19, 1933*

NEW YORK TIMES

"Mr. Gorodnitzki's best playing of the evening went to the Bach and to Chopin's mazurka in A minor. Not his most showy but his best in beauty of tone and projection of poetic feeling. For both these pieces repose for the most part in the quieter end of the piano spectrum; they rarely exceed a mezzo-forte, and within this range the pianist's virtues of clear delineation and his faithfulness to the contours, both emotional and external, of the music he interprets resulted in good readings, thoughtful, pleasantly reticent and musicianly."

NEW YORK WORLD TELEGRAM

YOUNG ARTIST GIVES VIVID DISPLAY OF SKILL AT CARNEGIE HALL

"At Carnegie Hall last night Sascha Gorodnitzki, the young pianist who leaped into fame a few years ago, gave a glittering demonstration of his brilliant technic before a rapt audience of considerable size. Mr. Gorodnitzki's fireworks found full play in the second half of the program, which comprised music by three Russians—Rachmaninoff, Rimsky-Korsakoff and Stravinsky. He contributed some eminently lovely playing in the A minor mazurka of the Chopin group, as well as an astounding display of technic in the B minor scherzo.

"Pianistic legerdemain filled the remainder of the evening. Mr. Gorodnitzki had to repeat his breath-taking performance of Rachmaninoff's E flat minor prelude, as well as Rimsky-Korsakoff's 'Flight of the Bumble Bee' (in Rachmaninoff's arrangement) played with amazing rapidity and unmistakable onomatopoetic effect. The sheer power of his fingers and the extent of his resourcefulness gave the gleaming lines the pungent edge of a steel etching to the four selections from Stravinsky's 'Petrouschka' suite, which ended the concert. The audience was beside itself with enthusiasm after 'Petrouschka's' flying chips and sparks."

NEW YORK AMERICAN

"His performances exhibit sweep and a welcome degree of temperamental freedom. It is felt by the listener that there is individuality in the Gorodnitzki approach to his music, and at all times he masters a technic abundantly simple to realize his intentions. A flashing close, with a truly brilliant tossing off of the glittering Strawinsky pages, earned a rousing demonstration for the pianist and he obliged with several well deserved encores."

NEW YORK SUN

"He favors programs presenting both difficulty of interpretation and wide variety of style, and the one he gave last evening was no exception. He delivered the Bach prelude and fugue with rhythmical power and technical ease, also with virility akin to the composer's style. The A minor mazurka was a gem for the tone and finger work. The Polonaise, the waltz and scherzo were brilliantly delivered."

BROOKLYN DAILY EAGLE

"Not more than a half a dozen pianists of his generation can claim to be equally the masters of their instrument and many who cannot are prouder of their lesser abilities in this line than Mr. Gorodnitzki. For this young man obviously regards a sound and fluent technique as merely a prerequisite in a pianist courting public favor; he makes no display of his skill, is clearly not ambitious to make his mark as a virtuoso pure and simple."

NEW YORK DAILY MIRROR

"Sascha Gorodnitzki was heard in concert last night in Carnegie Hall by an audience which waxed more enthusiastic as the program progressed. Mr. Gorodnitzki is an artist of virtuoso stature, who wisely avoids the excesses, temperamental and otherwise, of virtuosi of the piano. He played the Beethoven sonata in A, opus 101, in scholarly fashion, with due regard for the ups and downs, the sudden abrupt sforzandi and other late Beethovenian quirks which characterize this work. A group of Chopin pieces, all in minor keys, and a group of shorter works by Rachmaninoff, enabled him to exhibit a brilliant technique and a sympathetic consideration of the musical content."

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Steinway Piano

NEW YORK CONCERTS

JANUARY 23

Vladimir Horowitz Modern Russia has supplied the world with at least one outstanding pianist and his recital at Carnegie Hall last week testified to that fact, for he drew a large house and won exceptionally enthusiastic response.

Vladimir Horowitz' fine art on the keyboard offers the appeal of solid musicianship and those attractions exerted by superior quality of tone and taste, to say nothing of an extraordinary degree of technic.

His more serious talents showed themselves in the performance of the Bach-Busoni G minor choral prelude, and the Beethoven sonata, op. 101, A major, both played with appropriate observance of their formal contents and yet never lapsing into didacticism. Horowitz' readings of the classics may not meet the complete approval of pedants, but always avoid dryness, and exert effect through what newspaper people call "human interest."

Schumann next engaged the player's attention, in the not often heard Presto Appassionato, and the Arabeske and Toccata. The Arabeske, with lovely tone, was a winning presentation of an ingratiating mood. The Toccata set forth Horowitz' dazzling resiliency of wrists, and at the same time he made the work not merely an étude but a fascinating succession of achievements in dynamic gradations and varied hues of tone.

It is not necessary to tell at length with what delightful graces Horowitz imbues his giving of such numbers as Ravel's Oiseaux Tristes, and Scarbo; Debussy's Serenade à la Poupée; and Poulenc's Toccata and Pastourelle. They were nuanced and tinted with exquisite taste and endless touches of fancy and refinements of phrasing.

Virtuosity and humoristic suggestion were in the final Danse Macabre by Saint-Saëns (Liszt arrangement) and then followed the half hour of the eager applauders and encore mendicants, who kept Horowitz busily prolonging his contributions at the keyboard.

JANUARY 24

Diaz Tuesday Afternoon Conchita Supervia, soprano; José Echániz, pianist, and Rafaelo Diaz, tenor, participated in the sixth Diaz Tuesday Afternoon at the Waldorf-Astoria.

Since the entire program was devoted to the music of Spain and her first cousins, Mexico and Cuba, it showed to pleasant advantage the delightful vocal wiles and other sophistications of Mme. Supervia; the dash, spirit and dazzling technic of Echániz, and the stage graces and art of Mr. Diaz.

Here were songs of Turina, Nin, de Falla, and a host of others ideally delivered. The moods interpreted by Mme. Supervia were miniature comedies and tragedies. Sparkle was in all Echániz' diverse offerings. Mr. Diaz has long ago demonstrated his musical intent and mastery of tonal coloring.

The stage was set with an atmospheric screen, and other accessories which blended with the afternoon's music.

Highly eloquent and ingratiating accompaniments were played by Ivor Newton for Mme. Supervia, while Mr. Diaz was ably assisted by Frank Chatterton.

Philadelphia Orchestra Issay Dobrowen, as guest conductor, led the Carnegie Hall concert of the symphonic visitors from Philadelphia. He also played the piano part of Bach's D major Brandenburg Concerto, and did a craftsmanlike job, with fluent technic, full piano tone, and admirable phrasing and accentuation. He was aided and abetted soloistically and successfully by Alexander Hilsberg, violin, and William M. Kinkaid, flute.

Dobrowen gave sympathetically set forth and stimulative readings of Schumann's Manfred Overture and Prokofieff's Classic Symphony. In Scriabin's Poem de l'Extase, the leader unloosed abundance of fancy and temperament, and the brilliantly colored (if somewhat rambling) composition also had every advantage of an ardent and virtuoso performance on the part of the orchestra. The listeners were in highly pleased mood throughout the evening.

Saint Cecilia Club The Saint Cecilia Club gave the first concert of its twenty-seventh season at Town Hall, under the baton of Victor Harris, who has conducted this chorus since its inception. As is generally known, the club is made up of 125 women singers. The assisting artists were Mrs. H. H. A. Beach, composer-pianist; William Hain, tenor; Georges Barrère, flutist; and Willard Sektberg, accompanist. The program held the first performance of a work written by Howard Brockway for the club. Mr. Harris elicited from the chorus their wonted flow of full and malleable tone, and dynamic and interpretative response. Their list, besides the Brockway item, included music by H. A. Mathews, Edward Lassen, Percy Fletcher, Theophil Wendt, Bryceson Treharne, Hue, Fauré, Debussy, Saint-Saëns, Saar, Godard, Mrs. Beach, Bridge, Cui, Mr. Harris, Cadman, Ravel and Russian composers. The audience was a large one and demonstrated their appreciation in warm applause.

JANUARY 25

Juilliard Chamber Concert James Friskin, pianist; Janice Davenport, soprano, and The Quarles Trio presented the third in the series of Wednesday evening chamber music concerts at the Juilliard School. Mr. Friskin occupied the first portion of the program, exhibiting his smooth technic and powers of tone shading in three chorale preludes by Bach and the intricacies of the same composer's "Goldberg" aria with thirty variations. The pianist is a player of digital adroitness and colors his interpretations with vigor and interest. He received cordial appreciation. Miss Davenport, with Brooks Smith providing skillful accompaniments, loosed her soaring tones in Zerbinetta's aria (Grossmächtige Prinzessin) from the Ariadne auf Naxos of Richard Strauss. She was so enthusiastically applauded that an encore was granted. The members of the Quarles Trio, who all bear that surname, are Alice, piano; Marguerite, violin; and Virginia, cello. They played Schumann's trio in D minor, op. 63, No. 1, negotiating its measures with grace and finesse and winning the warm approval of their hearers.

Musicians' Emergency Fund The orchestra of the Musicians' Emergency Fund (Walter Damrosch, conductor) gave its fourth concert at Madison Square Garden, and delivered an all-Beethoven program, Leonore Overture No. 3; the Agnus Dei, from the Missa Solemnis; and the ninth symphony.

The singing forces for the Agnus Dei were Jeanette Vreeland, Margaret Matzenauer, Paul Althouse, Chase Baromeo and the choruses of the Oratorio Society of New York and Schola Cantorum. For the ninth symphony the foregoing list was augmented by Florence Austral, Rachel Morton, Irene Williams, Sonia Essin, Frieda Klink, Grace Leslie, Ernest Davis, Rolf Gerard, Ivan Ivantzoff, Frederic Baer, Bernard Friedman, Theodore Webb, the Mount Vernon Choral Society, White Plains Choral Society, St. John's Choir of Yonkers and Newark Music Foundation Chorus.

All the soloists were amply efficient, the orchestra played well, and about 12,000 persons were on hand to lend aid by purchasing tickets and applauding the music.

Mr. Damrosch chose to use the choral finale of the Beethoven symphony as an obbligato for what he called a "Peace Pageant," with tableaux, dances, a procession, all representing a "pantomime of universal peace." A special stage and some attenuated columns denoted a "temple." The printed program gave the information that Mr. Damrosch believed the allegro of the symphony to be "strife"; the scherzo, "the restless modern world"; the adagio, "a dream of peace"; the finale, "the fulfillment." There were red lights, flags, dance evolutions, and the like. It cannot be said that the spectacle was in place at a serious concert, or that it enhanced the effect of Beethoven's pages. Mr. Damrosch, however, believes in combining symphonic music with dance, for if memory serves correctly, on a previous occasion he conducted another Beethoven symphony while Isadora Duncan "interpreted" it.

Whiteman's Orchestra At Carnegie Hall the sounds of "typical" American music filled the air and the joyous hearts—to judge by the hurricanic applause—of an audience which practically filled the house. Whiteman led his forces with enthusiasm and expertness, and the players gave eager and convincing response, with agreeable tone quality, temperamental drive, and finished technic.

The program offered The Peanut Vendor, arranged by Roy Bargy; William Grant Still's Land of Superstition; Ferde Grofé's On the Trail; Valencia; John W. Green's Night Club, for orchestra and three pianos; Liebestraum, Liszt-Bargy; Concerto in Jazz (Josef Stopak, violin) by Robert Braine; Lover, by Richard Rogers; Tabloid, by Ferde Grofé.

Still's score is not one of his best efforts. Green's music, depicting the atmosphere and doings in a night club, has some cheery moments but is orchestrally overdressed for the composer's slight thematic material. The Bargy arrangements found favor with their skill and color. The Braine concerto is well constructed, and arresting in spots, but too long. Mr. Stopak played the solo part admirably. Grofé's humorous On the Trail had long sustained applause. The same composer's Tabloid is a tonal photograph of a tabloid newspaper in the process of being assembled. Four typewriters imitate telegraph clicks as the news comes in—a great man dies, a horse wins a big race, the "sob sister" writer indulges in sentimentalities; there is a murder (pistol shots, police whistles, ambulances, etc.) a sardonic march to the electric chair, and the concluding rumble of presses as the tabloid starts the news on its course to the hoi polloi reading world. Mr. Grofé has given movement, realism, and much time to his composition.

Music Through The Ages Basil Gauntlett, pianist, heard earlier in the series, Music Through the Ages, was presented again by Helen Fowles as the sixth event of the course, on January 25.

A conventional array of compositions by Schubert, Franck, Chopin, Liszt, and Debussy served to display again Mr. Gauntlett's sound musicianship, sincerity and straightforward style, free of pose, and his fine, firm tone. Added to these oft-heard items was a suite, Hook Norton, by the late Ernest Fowles, played in memory of the composer, who passed away on the eve of sailing for his fifth American tour. The suite, composed during the war, and dedicated to his son who was at the front, is disarming in its simplicity, sturdy in structure, and seems to hold within it the tang of the English countryside of which it tells. The subtitles, Dewberries; At the Rollright Stones; Between-Whiles; Field Flowers, and Compton Winyates are a clue to its picturesqueness, and, in a way, to its ingenuousness. There was an old world grace, ease and dignity in Mr. Gauntlett's conception of the work, and a sincere sympathy.

JANUARY 26

Fisk University Choir Choral singing of simple eloquence and pure tonal quality was a feature of the concert given by the Fisk University Choir in Carnegie Hall. The singers, in their white robes, made a striking picture on the stage. A large audience was warmly appreciative of the artistic work of these undergraduates from Nashville, Tenn., led in turn by Rev. Francis Brown, their conductor; Mrs. James A. Myers, assistant director; and Dr. T. Tertius Noble, who appeared as guest leader of a group of his works.

The refinement of tone and extreme poise of these young Negro singers may have come as a surprise to those who associate a more impulsive type of expression with the vocal performances of the colored race, especially of spirituals. If there has been some loss of tang and fervor in the discipline to which they have been subjected, the choir has gained remarkable cohesion, not only in quality of tone, but also in details of shading, dynamics and expression.

Mr. Brown conducted first a group of older ecclesiastical music, including the chorale, How Shall I Fitly Meet Thee?, from Bach's Christmas Oratorio; When in the Hour of Utmost Need, a five-part chorale by Stobäus; and three works by Palestrina, Gloria Patri and Populo meus for double choir, and the five-part motet, Exultate Deo.

Dr. Noble's precise and able conducting of his four works brought forth the best efforts of the singers. The choral settings heard on this occasion were: Come, O Thou Traveller Unknown; Fierce Was the Wild Billow; O Sacred Head Surrounded (which the composer dedicated to the choir and its conductor); and Go to Dark Gethsemane. The music of each is dignified, melodically appealing, skillfully written for the voices, and marked by many harmonic effects of rare beauty. Particularly the last work, with its dolorous slow march theme, has a striking vividness of effect. The composer was warmly applauded at the close.

The choir sang superbly five spirituals, with Mrs. Myers as soloist and director. These included Go Down, Moses; Go Tell It on the Mountain; Were You There?; Goin' Up; and Live A-humble; with Down by the Ribber Side and Swing Low, Sweet Chariot added as encores. This group was especially popular with the audience. The final brace, led by Mr. Brown, included Christiansen's Lost in the Night, Dett's Don't You Weep No More, Mary (in which the exquisite humming obbligato of the sopranos was memorable), Gretchaninoff's Cherubic Hymn, Rachmaninoff's To Thee, O Lord, and Tschaikowsky's O Praise the Name of the Lord. At the close, an extra number was demanded.

Frank Bishop Bach, Beethoven and Brahms, with Chopin, Liszt and a few others for extra good measure, were proffered by Frank Bishop, pianist, before a large audience at Town Hall on Thursday evening.

Three preludes and fugues (C and C sharp major from Book I; F minor from Book II) had refreshing clarity and dignified reserve, which also stood Mr. Bishop in good stead in his musicianly reading of Beethoven's sonata (op. 10, No. 1), sincere and free from affectation. The same virtues marked the playing of the Variations and Fugue, Handel-Brahms.

Shifting moods and schools of the final group did not find the pianist wanting, in the Liszt sixth Hungarian Rhapsody, Chopin berceuse and ballade (in A flat), and short compositions of Fauré, Albeniz and Scriabin.

(*Continued on page* 12)

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"EDWARD JOHNSON

In His Great Impersonation of Romeo" . . . —*N. Y. Eve. Post*

HIS 1933 RE-ENTRY WITH THE METROPOLITAN OPERA COMPANY

"House Held Spellbound by Beauty of Acting and Glory of Voice." —*N. Y. Eve. Post, Jan. 10, 1933*

"His Vocal Powers Were at Their Zenith."—*W. J. Henderson, N. Y. Sun, Jan. 10, 1933*

"Admirable Artist—Master of Style."—*N. Y. Times, Jan. 10, 1933*

Mr. Johnson can give text and melodic line the elegance indispensable to their proper interpretation. . . . Admirable artist that he is, and fully master of style, his bearing which makes him a finished and romantic figure on the stage, his diction, his knowledge of the traditions of his role were all shown.
—*N. Y. Times*

A prime contributor to effectiveness as heretofore, was Edward Johnson, the Romeo, who thus made his re-entry for the season. His handling of the part is excellent as to acting and intelligent as to singing.
—*Irving Weil, N. Y. Journal*

Last night's performance had expected characteristics. Mr. Johnson's impersonation of Romeo again was artistic and dramatically convincing. His phrasing, his excellent French enunciation and his ability to set forth a wide range and fine shades of emotion again called for praise.
—*F. D. P., Herald Tribune*

Mr. Johnson returned to us in brilliant voice. His tones have never had a richer and fuller quality, nor have they ever surrendered themselves more completely to the impassioned utterances of the young Montague. Those who heard the purity and soaring ease of his B flat in the "Ah, leve-toi, soleil" and his B natural in the wedding scene must have realized that his vocal powers were at their zenith. Of the elegance, grace and poetic manner of Mr. Johnson's Romeo no opera-goer needs to be told now, but it ought to be noted that last evening he seemed to be the perfect mate for his fair associate in romance. The two singers made the performance one that should be memorable even in the history of a theatre which has housed the greatest performances of the opera ever given anywhere.
—*W. J. Henderson, N. Y. Sun*

The romance was supplied in abundant measure by Edward Johnson, effecting his initial contribution of the Winter hereabouts. Romeo has long been one of the roles in which Mr. Johnson is liked best, and in truth he deserves such admiration. He makes a personable and graceful figure as the youthful Shakespearean cavalier, acts with the required distinction and dash, and sings in a fashion to please those connoisseurs who know their traditions and expect the Gounod measures to be delivered with vocal suavity and delicate musical taste. Mr. Johnson met with a full measure of approval.
—*Leonard Liebling, N. Y. American*

The Metropolitan Opera House last night rejoiced over the loves of Romeo and Juliet and wept over their tragic end. It was a great cast, with Edward Johnson returning to the company, joining Lucrezia Bori, making the greatest pair of lovers on the lyric stage. The pair were in well-nigh perfect voice and sang and acted as if inspired. Small wonder that the audience rose in acclaim. Never before has the scene been better done. The house was held spellbound by the beauty of the acting and the glory of the voices.
—*Charles Pike Sawyer, N. Y. Eve. Post*

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BALDWIN PIANO *VICTOR RECORDS*

NEW YORK CONCERTS

(*Continued from page* 10)

JANUARY 27

Philharmonic Orchestra The veteran orchestra of New York chose a Friday evening for its annual pension fund concert, and enlisted Lotte Lehmann as its popular soloist. A houseful of listeners, in festive mood, gave generously of its favor to her, to the conductor, Bruno Walter, and the orchestra. Of course, the music scored its own success, as can be seen from this program: Beethoven, Egmont Overture, first symphony, Abscheulicher aria (*Fidelio*) Leonore Overture, No. 3; Wagner, Prelude and Liebestod from Tristan and Isolde, Meistersinger Prelude, and three songs, Schmerzen, Im Treibhaus, and Traume.

It is not customary to apply the critical yardstick to concerts given entirely for a charitable purpose, but it may be said that the reviewer would find it difficult to pick flaws on this occasion. Walter was in his most invigorating and imaginative mood and treated the great scores with highly evocative effect. Mme. Lehmann gave freely of her interpretative magic and her moving quality of tone. The piano accompaniments furnished by the versatile conductor had both art and the necessary artfulness. Altogether, the evening was one of deep musical delights.

Juilliard Graduate Orchestra The Graduate School Orchestra of the Juilliard School, captained by Albert Stoessel, was heard in their second concert of the season. Purely orchestral numbers were Toccata e bergamasca by Frescobaldi and the prelude from the E major violin sonata of Bach, with the solo part played by the entire second violin section (both pieces set for strings by Albert Stoessel), and three dances from the heroic ballet, Céphale et Procris (Gretry-Mottl). There was also the concerto for two violins, string orchestra and organ by Vivaldi-Nachez, with Charles Lichter and Harry Glickman, solo violins, and George William Volkel, organ; Nicolai Berezowsky's concerto for violin and orchestra, op. 14, with the composer as soloist and Saint-Saëns' Le Carnaval des Animaux, with Nuta Dinces and Hannah Klein, solo pianists, and Virginia Quarles, solo cellist.

This was a program of intriguing contrasts, a composite of ancient and modern, descriptive and absolute music. The orchestra was held firmly in hand by Mr. Stoessel, who elicited his wonted effects of subtle shading and well-built climaxes. Mr. Berezowsky, in the double role of violinist and composer, received warm applause for his performance of a work of pungent and modern character. The rarely programmed Saint-Saens suite was brilliantly presented by orchestra and soloists, its typically Gallic humor graphically projected, and the smooth lyricism of Le Cygne episode earning much approbation for Miss Quarles.

JANUARY 28

Charlotte Lund Opera Company Young people of varied size trouped into the Barbizon-Plaza on Saturday morning for Rimsky-Korsakoff's pantomime opera, Le Coq d'Or, presented by Charlotte Lund. The action was portrayed by the Aleta Dore Ballet, and the diverse roles were sung by Lorene Rising, Kurtis Brownell, Arthur van Haelst and Marion Cox.

The children made a fascinated audience, and applauded the actors and singers to the echo. The performance as a whole did not vary from those heard previously in the Lund series, which have suited their purpose successfully.

Avis Charbonnel A program of original makeup was a feature of the piano recital given by Avis Charbonnel in Town Hall on this afternoon. Opening her list with George F. Boyle's sonata, Miss Charbonnel again demonstrated her possession of unusual penetration and expressive power. Added to this there were sensuous control of tone and vigor of performance that caused her reading of this work to exert much dramatic appeal with the audience.

Mr. Boyle's sonata is freely rhapsodic in form, discreetly modern in its coloring and marked by a lyrical faculty which at moments rises to genuine distinction. The work was warmly received, as was also the pianist's performance of Paderewski's Thème Varié, op. 16, No. 3, and Marion Bauer's atmospheric Druids.

After Midnight, by Rudolph Ganz, provided a pleasing virtuosic number, and the Fantasia Baetica, of De Falla, with its exacting technical demands, gave further opportunity for a most effective performance. Miss Charbonnel was called on at the close to play several encores.

New York University Chorus For the Emergency Unemployed Relief Committee, the New York University Chorus of 340 voices presented Handel's The Messiah, conducted by Hollis Dann, to an overflow audience at Carnegie Hall on Saturday evening. The soloists were Ruth Rodgers, soprano; Amy Ellerman, contralto; Ernest Davis, tenor; Chase Baromeo, bass; Benjamin Grass, trumpet (of the class of 1933); and J. Thurston Noe, organist. In addition to the chorus made up of undergraduates and 125 alumni who came from fifty cities to participate in the presentation of the famous oratorio, the New York University Orchestral Society (John Warren Erb, conductor) an organization of eighty-five players, provided the accompaniment.

The Messiah was heard in spectacular manner at this concert. Not only was the music sounded expertly and sympathetically, but the chorus sang with such precision, unanimity of vocal shadings, accuracy of enunciation and purity of tone as to set a high mark for choral endeavor. There are few choral bodies in the United States that can match the achievements of Hollis Dann's youngsters at this concert. They aroused intense enthusiasm, so much so that the Hallelujah Chorus had to be repeated—an event seldom witnessed by oratorio attendants.

Miss Rodgers was not always accurate in phrasing and her voice was occasionally strident. Her interpretations were authoritative, however, and immeasurably more in keeping with the dignity of Handel than Mr. Davis' over dramatic utterances. He excelled in enunciation, even though he was often off-pitch and faulty breath control hurried the decorative passages he was called upon to sing.

Miss Ellerman gave a sincere and vocally beautiful reading of He Shall Feed His Flock. Of the four soloists she was the oratorio singer *par excellence*.

Mr. Baromeo sang with warmth of expression and dramatic vigor. His voice is excellently suited to oratorio.

As a performance of Handel's The Messiah, this presentation primarily owed its fine accomplishment to the choral body and the orchestra which played with excellent tone and an ensemble sense rare in any amateur organization. Despite the vagaries of Miss Rodgers' and Mr. Davis' entrances, and cut phrases, the orchestra accompanied with amazing skill.

Concert of Soviet Music Chamber music by composers of Soviet Russia was presented by the League of Composers Quartet (N. Berezowsky and M. Pollack, violins; M. Stillman, viola, and D. Freed, cello) assisted by Sergei Radamsky, tenor, and Edna Sheppard, accompanist, at the New School for Social Research last Saturday evening.

The ensemble played Miaskowsky's quartet, op. 33, No. 2, a work of romantic leanings, pleasingly animated in its rhythms, and Mossoloff's quartet No. 1, which revealed a most impressive use of motives suggested by industry, but transmuted into musical themes of considerable intrinsic appeal. The latter work, somewhat in the vein of the famous orchestral piece, Steel Foundry, by the same composer, presents a picture of whirling wheels and spinning gadgets, all of which are made to hymn the gospel of the factory now so popular in the U. S. S. R.

Mr. Radamsky, who was effecting his temporary farewell before undertaking a tour of Russia, sang three groups of Russian songs, the first pre-revolutionary; the second, more recent works, with a folk-quality; and finally a selection from Bela Reinitz' revolutionary cycle, Ca-ira. His ringing voice and dramatic manner of interpretation were utilized to excellent effect, and he was the recipient of approval throughout the evening.

Workmen's Circle Chorus Lazar Weiner brought his spirited and well trained Workmen's Circle Chorus to Town Hall for another public concert. Outstanding in the performance was its precision and the singers' absolute love of song. All the offerings bore the earmarks of ardent rehearsal, and the singers' whole-souled attention to the conductor was touching. The numbers programmed were Arbeter Ring Himne (Posner); Der Miller (Schubert); Muter Zum Kind (Posner); Vach of Du Mentsh from Elijah (Mendelssohn); Gliklach Feigele (Rubinstein-Posner); Der Zjuk un Di Rois (Fayt); Ergez Vait (Heifetz); Freid Fun Erd (Davidowitch-Weiner); Di Vant (Bugatch); Korn (Sheinin); and Meishe Ganvet Arbes (Heifetz). Gdal Saleski, cellist, contributed several well played solos.

JANUARY 29

John McCormack Ever superbly eminent in his own particular field, which no one has been able to usurp in popular affection and esteem, John McCormack gave a Carnegie Hall matinee which again proved his command of song interpretation and the vocal requirements of the concert platform. In a variety of styles and moods, classical, sentimental, gay, whimsical, McCormack swayed his large audience at will, and they demanded and received the generous share of encores which are as characteristic a feature of McCormack recitals as they used to be at the concerts of that other beloved typically American musical figure, John Philip Sousa.

McCormack's program consisted of numbers by Haydn, Handel, Vinci, Howard, Wolf, Bury, Elgar, and original and arranged folksongs.

Edwin Schneider accompanied smoothly at the piano and also delivered most competently some solos by John Ireland and Debussy.

New York Composers' Day The New York Matinee Musicale (Mrs. Rosalie Heller Klein, founder-president) presented another New York Composers' Day on Sunday afternoon at the Hotel Astor. Those of Father Knickerbocker's musical progeny to be featured were Ethel Glenn Hier, Quinto Maganini, Mrs. H. H. A. Beach, A. Walter Kramer, Louis Gruenberg, and Gena Branscombe. Miss Hier was at the piano for her own charming and melodic suite for chamber ensemble, whose subdivisions are The Night Wind Sings, Foreboding, Caprice, Intermezzo, and Dance. Others in the ensemble were Julia Drumm, flute; Rose Becker, violin; Beatrice Oliver, oboe; Florence Bryant, viola; and Genieve Hugh Lewis, cello. Mr. Maganini's Sonate Gauloise for flute and piano brought the composer as flutist, with John Kirkpatrick at the piano. Sonate Gauloise, like all Gaul, is divided into three parts. They are Villon (Je demande du vin deBeaulne), Pascal (Le silence eternel de ces espaces infinis m'effraye) and Toulouse-Lautrec (Chocolat dansant). This is a mood series painted by an expert hand. Verna Carega sang Mr. Kramer's The Great Awakening, Mrs. Beach's Ah, Love But a Day, Mr. Gruenberg's highly effective Animals and Insects (The Lion, The Grasshopper, and Two Old Crows) and Miss Branscombe's exultant Happiness. The songs were all well received, both for their own merits and for Miss Carega's able projection. Mrs. Beach joined with Jewel Bethany Hughes in a brilliant performance of her suite for two pianos founded upon Old Irish Melodies. The sequence is made up of Prelude, Old-time Peasant Dance, The Ancient Cabin and Finale. Mrs. Beach has woven the old Irish tunes into a smooth and subtly colored melodic fabric. The concluding group was four Swedish Melodies, harmonized and set for women's voices by Mr. Kramer, who was at the piano for the Matinee Musicale Singers, conducted by the dynamic baton of Miss Branscombe. The individual titles were To Fetch Some Water from the Spring, Neptune, The Maiden in the Alder-Wood, and When I Was Seventeen, with soprano solo by Nancy Baskerville. Mr. Kramer's arrangement preserves the simplicity and lyricism of the original folk idiom, and the songs were excellently presented.

Herma Menth Herma Menth brought her technical and interpretative powers gallantly to bear upon an all-Liszt program in Town Hall. The fragile-appearing young woman has astonishing speed and strength in her playing, and her interpretations, if at times inclined to be over-colored and almost too intense, were vivid and exciting. She opened with the fantasie and fugue on the theme B-A-C-H and the valse impromptu, proceeded to the sonata in B minor, berceuse, Dance of the Gnomes, and St. Francis Walking on the Waves, and concluded with Waldesrauschen and the Mephisto valse. The hall was filled with an audience which applauded Miss Menth with real heartiness.

(*Continued on page* 15)

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ROME.—Of interest to the musician was the remounting of Verdi's Macbeth at the Rome Opera, attended by the King and Queen, diplomatic corps, aristocracy, politicians and other personalities in the usual brilliant assemblage customary on these first nights. The performance was broadcast. The conscientious mounting prepared under the direction of Antonio Guarnieri, chief conductor, leads one to hope that this uncompromising artist may ultimately succeed in raising the low standards of this house. Benvenuto Franci, as Macbeth, was theatrically dramatic, though his characterization and his singing lacked subtlety. Bianca Scacciati made a telling Lady Macbeth.

Scarcely less brilliant, socially, was the opening night at Naples, where the Crown Prince and Princess were the centre of interest at the San Carlo. Here also, as at La Scala and at Parma, a Wagner opera was chosen, in anticipation of the commemoration date. Edoardo Vitale, chief conductor and long a favorite at the San Carlo, put on a production of Meistersinger which, from reliable accounts, appears to have been a decorous one. But a large share in the merits belongs to the coöperative society, Artisti Lirici Riuniti, new concessionaires of the theatre under the direction of an experienced impresario of international reputation, Walter Mocchi. Outstanding among the cast were Rossi-Morelli (Sachs), Ernesto Badini (Beckmesser) and Maria Caniglia (Eva). Reikoff's David also deserves honorable mention.

MUZIO AT GENOA

At Genoa's leading opera house, the Teatro Carlo Felice, the season was inaugurated on New Year's night with Catalani's Loreley (Gaetano Bavagnoli conducting), Claudia Muzio in the title role. The performance was broadcast and this correspondent listened in. Aside from the well-known interpretation of Muzio, who did not appear in the best of voice, the cast was undistinguished. Antonio Bagnariol, tenor, seemed ill at ease in the taxing lines of Walter. Vincenzo Guicciardi was tolerable as the bard Herrmann, and Pina Zanasi was a sufficiently plausible Anna. Not an auspicious opening.

In compensation, the Genoa season's bill is more extensive and varied than in recent years, although the limited resources at the theatre's command preclude a program of novelties, not to mention the public's preference for the stock repertoire. The only new item for Genoa will in fact be the local première of Gino Marinuzzi's Palla de' Mozzi, which the composer is to conduct. The Carlo Felice season costs a rough two million lire yearly, towards which the city contributes 700,000 lire this season.

Mascagni was to conduct his Pinotta, paired with L'Amico Fritz or Le Maschere, but the project was discarded in favor of Zandonai, who conducted his own Giulietta e Romeo. There is expectation for the restoration of Linda di Chamonix with Toti Dal Monte and of Africana featuring Gigli. The Linda sets have been borrowed from the Teatro Regio of Turin, and those for Africana have been adapted from the production in the Arena of Verona last summer. The Wagner memorial opera will be Tannhäuser.

PERTILE SCORES IN TURIN

Turin's opera season at the Teatro Regio was inaugurated with Ballo in Maschera, on the traditional night of St. Stephen's, also put on the air. The outstanding feature was the invariably artistic singing of Aureliano Pertile as the Governor. Giannina Arangi-Lombardi (Amelia) and Angelica Cravchenko (Ulrica) were also in good voice and supported him effectively, but Galeffi was inadequate as Renato. The minor parts were capably handled, notably that of Oscar by the young Lyana Grani. Franco Paolantonio led a well-balanced ensemble. A typically elegant first-night audience was liberal in its applause.

Grateful surprises at the Regio this year were afforded by extensive renovations in the theatre, comprising the replacement of all the box and first and second gallery seats by new, commodious chairs and the complete modernization of the illumination plant. The boxes are now lighted in the interior by elegant tubular globes masked by red and gold drapings, in harmony with the color scheme of the house. The alterations cost several hundred thousand lire. The Turin season (ten operas) is more modest than the one at Genoa (fourteen), but has proved so popular that the advance subscriptions to box and main floor seats were sold out two weeks before the opening.

MASON AND RIMINI AT NOVARA

Two artists who are favorites with American audiences appeared conspicuously in the initial offerings of Novara's Teatro Coccia: Giacomo Rimini as Boris and Edith Mason Polacco as Micaela. Venice made an exceptional effort this season to revive the tradition of opening La Fenice on St. Stephen's, a custom interrupted for several years, owing to the financial difficulties besetting this historic house. The effort was made possible through the assistance of the local Fascist organization, even though the bill is limited to six operas. The inaugural work was Turandot, in which the American soprano Clara Jacobo acquitted herself with honor, in the title role. The Fenice audience rivalled those of Turin and Milan for elegance and distinction.

Thanks to eleventh-hour subsidies, the Teatro Regio of Parma—reputed the home of Italy's most exacting opera audiences—succeeded in opening its venerable doors, with a new and courageous impresario, who presents a bill of seven works, beginning with The Valkyrie under Werner Wolff. Other conductors will be Umberto Giordano (for Cena delle Beffe), Emil Cooper and Vittorio Gui. The Teatro Verdi of Trieste also opened with Siegfried, under Maestro del Campo. Since the burning of the Teatro Comunale last year, the Teatro Duse has become the leading opera house of Bologna. The ever-itinerant Zandonai, always coddling the children of his brain, wielded the stick there at his inaugural Francesca da Rimini. Even Ferrara and Reggio Emilia were unwilling to be outdone. At the latter stand, Antonio Cortis sang Rodolfo to Pia Tassinari's Mimi.

PALLA DE' MOZZI AT PALERMO

Owing to important alterations on the Politeama Fiorentino, which prevented the preparation of an opera season there, Florence has had to content herself with the Teatro Verdi, where a modest series was inaugurated with Catalani's Wally, Emilia Piave singing the name part.

Finally, Palermo refused to be left behind, but organized a carnival season that was opened with Gino Marinuzzi's Palla de' Mozzi, with the composer at the desk. It is many years since the fine and imposing Teatro Massimo has witnessed a holiday inaugural of its opera season, which is usually deferred until the spring. The bill is limited to four other works: Don Pasquale with Baccaloni, Adriana Lecouvreur with Saraceni, Traviata with Muzio, and Gioconda with Arangi-Lombardi. But even this is something for which opera-starved Palermitans are duly thankful.

RAYMOND HALL.

New York to Hear Bartlett and Robertson February 20

Ethel Bartlett and Rae Robertson, British two-piano specialists, are giving their New York recital on February 20 at Town Hall. The program opens with pieces by Bach—Invention, Sarabande and Gigue—arranged for two pianos with an introduction by Cyril Scott. This will be their first New York performance. The second group is devoted to the Brahms sonata in F minor. Then come Arnold Bax' The Poisoned Fountain, Adolf Henselt's Si Oiseau j'etais, and Leo Pavia's concert paraphrase on themes from Strauss' Fledermaus, given for the first time in New York. The Bax and Pavia works are dedicated to Bartlett and Robertson.

Between the time they left London early in November and the date of their New York recital, Miss Bartlett and Mr. Robertson will have traveled over 10,000 miles and given twenty-two concerts, going as far north as Acadia University in Wolfville, Nova Scotia, and as far west as California. Next season they return to this country for another tour, January 1 to April 1.

Müller Sings at German Embassy

WASHINGTON, D. C.—Maria Müller, soprano of the Metropolitan Opera Company, was guest of honor on January 24 at a reception tendered at the Washington (D. C.) home of German Ambassador Baron von Prittwitz to the principal foreign dignitaries residing in the capital.

Miss Müller sang Goetz' romantic aria Der Widerspenspigen Zähmung, from the opera Der Katharina, and a Brahms group which included Am Sontag, Das Mädchen Spricht, and Meine Liebe ist Grün.

Walter Gieseking was heard in a group of Bach and Chopin compositions. Among the personages present was Bruno Walter, conductor.

L.

Pearl Buck Honored

Pearl Buck, author of The Good Earth, was guest of honor at a supper party given on January 23 by Fay Foster and Dr. Sum Nung Au Young, Chinese poet, at Miss Foster's studio in New York. During the evening Dr. Au Young's poems were recited and sung as set to music by Miss Foster.

Edward Johnson Acquires Paganiniana

While Edward Johnson was in Florence this past summer, he had the good fortune to find a rare old painting (artist in doubt) of Paganini. Mr. Johnson purchased this picture from the antique dealer, Signor Gonelli, who had acquired it at the sale of the property of a famous Italian family

PORTRAIT OF PAGANINI AND FRAMED NOTATIONS IN HIS OWN HANDWRITING

house. Along with the picture, Gonelli made a gift to the tenor of an old frame containing bits of manuscript which, when examined, were found to include notations with reference to Paganini's big concert given in Worcester, England in 1832, just 100 years prior to the date when the material came into Mr. Johnson's possession. The papers are in Paganini's own handwriting and bear his signature, "Niccolo Paganini," and their authenticity is further attested by a notation by the violinist's son, "Autograph di mio padre. Achillino Paganini." Mr. Johnson, looking in an old edition of Grove's Dictionary, found an extensive account of the concert referred to. Paganini demanded fees for his appearances that were considered exorbitant in those days, and, though he never lacked for audiences, there were those who expressed their feelings in the current rhyme:

"Who are these who pay five guineas
To hear this tune of Paganini's?
—Echo answers—'Pack o' ninnies.'"

Under the small concert record is another interesting bit of writing, a philosophical musing recorded in French: "La nature a fort enveusement doue les hommes des facultes dissemblables; il faut reconaitre a chacun ses qualites et non l'apprecier par celles des voisin."

A number of art dealers have inspected the documents and the painting, and Mr. Johnson has refused several offers for it.

WHITNEY CHAMBER MUSIC ENSEMBLE

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Twenty North Wacker Drive
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711 Fifth Avenue New York

Richard Lert Wins Parisians Through His Conducting Art

Leader Reëngaged—Noréna's Farewell—Milhaud Applauded and Hooted—Pasquier Trio Acclaimed

PARIS.—Happenings in orchestral circles held the attention of concert-goers this week-end. Richard Lert, whose activities have taken him across the Atlantic and back again, and who, when he is at home, is conductor of the Berlin State Opera, appeared for the first time in Paris, with the Poulet Symphony Orchestra, which holds forth at the Sarah-Bernhardt Theatre. Mr. Lert's art is too well known to international audiences to need description at this time. Suffice it to say that he was instantly successful with the large audience that heard him. His musicianship and mastery of the orchestra are impressive, and he has an unusual gift for the communicating of his musical conceptions, in other words, the science and the personality that make him a "big" figure. The results of his concert were so flattering that he was engaged to return in February, to conduct the Pasdeloup Orchestra, if I am not mistaken. The program he gave the Parisians consisted of Toccata by Bach-Weiner; Variations on a Theme by Haydn, Brahms; fifth symphony, Tschaikowsky; concerto in A, Bach, and Havanaise, Saint-Saëns, with the charming violin playing of Yvonne Astruc.

PARIS SYMPHONY

Under the direction of Pierre Monteux, the Paris Symphony Orchestra gave a concert *para personas de gusto*. It comprised Schubert's Rosamunde, Six Interludes from Milhaud's opera Maximilien, Respighi's orchestration of Passacaille by Bach. The Milhaud, which does not sound any more intriguing in concert than in opera, won mixed applause, that is, some people clapped their hands while some others hooted, whistled or screeched. The Respighi gave universal satisfaction.

At the same concert, Eidé Noréna made her last Paris appearance before leaving for her Metropolitan Opera engagements. She was heard in three famous Mozart arias —Blondine from Seraglio, Pamina from Magic Flute, and Donna Anna from Don Juan—in which she scored nothing short of a triumph. These are not songs that make an easy, exterior effect, and the singer's seven or eight recalls were therefore indicative of the high esteem in which her public holds her. Noréna was in lovely voice, every note was so perfect, every phrase was so exquisitely shaped, the poetry of the music was so charmingly felt,—what a performance it was!

François Lang, young French pianist, was soloist in the Schumann concerto, and also won a signal success. This young artist seems to have everything on which to build a long and useful career, and I particularly liked his Schumann because of its young-man-iness, to coin a phrase. I do not want dry exhibitions of technic in this concerto, but want to hear its music, and want to hear it "sung" with youthful spirit and effervescence. This, Mr. Lang did. The audience also took delight in it and gave the pianist a rousing reception.

PASQUIER TRIO

A concert by the Pasquier String Trio always means a large crowd of enthusiastic music-lovers, among them many of the leading musicians and composers of the day. The Trio's concert at the Salle Chopin was greatly enjoyed, so much so that people clamored that whole movements be repeated, and very modern music at that! There were string trios by Conrad Beck and Marcel Mihalovici, and duets for violin and cello by Bohuslav Martinu and Tibor Harsanyi. One was not only enchanted by the degree of beauty the players drew from these scores, but also amazed at the ease and facility evidenced in the playing of them, for none of these composers is what might be called "easy." The Pasquiers, I am told, are to tour America, and I hereby notify my parishioners in that part of the world to be on the lookout for them.

If I describe all the new music announced for performance at the concert of the Societé Nationale, I would require the entire issue of this magazine, and to that I fear my editor-in-chief would never consent. Hence, I give the list and let it go at that: variations, intermezzo and finale, for flute, clarinet, viola and piano, by Claude Arrieu; third sonatina, for piano, by Maurice Journeau; theme and variations for violin and piano, by Olivier Messiaen; six rondos, for voice and piano, by Michel d'Argoeuves; second string quartet, by d'Indy. Excepting the last, all were first auditions. Performed by Mmes. Fejard, Meyer, Haas, Messiaen, Malnory-Marseillac, MM. Honnorat, Dubois, Messiaen, d'Argoeuves, and the Andolfi Quartet.

Other works, newly created, but which space does not permit me to spread out before you, were Ballade for orchestra by Julien Krein, twenty-year-old Russian composer, played by M. Siohan and his orchestra; and Four Melodies by H. Tomasi, brought out by the composer conducting the Pasdeloup Orchestra, with Mlle. Guyla as soloist.

PARIS BREVITIES

The Opéra-Comique has restored Paër's Maître de Chapelle.

At the Paris Opéra, Vanni-Marcoux is scoring as the wicked Czar Boris.

The Society L'Essor Musical gave a concert of works of Gabriel Dupont, interpreted by Germaine Cernay, soprano, Maurice Dumesnil, pianist, and the Willaume Quartet.

Though an "incognito" Paris visitor (why?) Paderewski's presence got everywhere in the papers.

Vincent d'Indy's musical library was auctioned off January 20 and 21.

The Spanish Embassy has created a Franco-Spanish Committee, of which Raoul Laparra and Maurice Ranc are the presidents.

The Paris Opéra proposes to use films in certain portions of Berlioz' Damnation of Faust.

Pierre Monteux is to conduct the Berlin Philharmonic Orchestra in Berlin, April 5. He is the first French conductor to have this honor.

Darius Milhaud is to play his new piano concerto with the Concertgebouw of Amsterdam, in May.

Walter Rummel is giving piano recitals in Southern France.

Margherita Bria, soprano, sang arias from Bohème, Traviata and Manon, at the Casino de la Jetée, Nice, on January 20.

Joaquin Nin, Spanish pianist and Manuel Quiroga, Spanish violinist, are touring Spain.

The Cercle Musical de Paris, assisted by the Ligue d'Union Latine, gave a concert of works of Marc Delmas.

Mr. and Mrs. Alexander Steinert held a tea in honor of Marjorie Garrigue, American pianist, slated to give a second Paris recital in February. Among the guests were: Miss Garrigue, Mme. Paul Clemenceau, Samuel Dushkin, Comtésse de la Salle, Mme. Marguerite Long, Arthur Hoerée, Mme. Nabokoff, Mlle. Renée de Saussine, Mme. Prevaux, I. Pasievitch, Mme. Kahn-Casella, Mme. René Dubost, M. and Mme. Godebski, Irving Schwerké, Jean Godebski, Aline van Barentzen, Mme. Valdis Knudsen, M. and Mme. P. O. Ferroud, Raymond Petit, M. and Mme. Henri Gouin, M. and Mme. Fauchier-Magnan, M. and Mme. Ritcher, Mme. Krestovsky, M. and Mme. Dubson, Mr. Pankey, Fred Smith.

IRVING SCHWERKÉ.

Levitzki for Extensive European Tour

Mischa Levitzki, on completion of his current tour, will sail on the SS. Bremen February 24 to fulfill forty concert engagements in England, France, Italy, Hungary and Holland. His first European appearance takes place in Brussels on March 2 and from there he goes to London for a week's engagements. On March 20 he will appear as solo artist with the Philharmonic Orchestra of Budapest under Dohnányi, who formerly was Levitzki's instructor; this followed by a recital in Budapest, March 24, and a series of appearances in Paris from April 4 to 7. Later he will tour through Italy, Hungary and Holland. Levitzki has been invited by Dohnányi to represent America on the international jury for a piano contest in Budapest late in May. His return here is scheduled for the early part of next season. He is now completing his fourteenth tour of the United States which has included thirty-five appearances throughout the East, Middle West and South. His final recital before sailing is scheduled for Washington, D. C.

Crowds Attend Buffalo Civic "Pop" Concerts

BUFFALO, N. Y.—For the series of "pop" concerts given Sunday evenings, Elmwood Music Hall was transformed into a German garden, tables with red-checked cloths, waitresses in gay costume, and refreshments of various kinds served, all to the delightful strains of the Buffalo Civic Orchestra of eighty-five men (John Ingram, conductor) in well selected, enjoyable programs, excellently performed. With Dr. Frans Visser t'Hooft, general chairman, and a committee comprising Mrs. Lester Gilbert, Marian de Forest, Leon Trick, William Breach and Philip Wickser, the organization is assisted by citizens in many walks of life. Their enthusiasm and thorough enjoyment in this inexpensive, informal and original entertainment is evidenced in the crowds of people attending and the appreciation shown. Erich Beu, one of the first violinists, conducted the opening march number, and Max Joseffer played the incidental solo violin parts.

This orchestra, organized one year ago, played at the Buffalo Centennial this past summer, gave a series of open-air concerts in Bennett High School Stadium, and is giving free concerts in Albright Art gallery Saturday afternoons. The orchestra is also preparing a series of symphony concerts, the first of which is to be given this month. Steps are being taken to make this orchestra a permanent institution.

ERNEST HUTCHESON WELCOMED

The Chromatic Club distinguished itself in bringing Ernest Hutcheson to Buffalo. In a well selected program, he evoked the enthusiastic commendation of an audience of musicians, who filled Twentieth Century Club hall to overflowing. Mr. Hutcheson's playing was flawless, his musicianship, fine intelligence, beauty of interpretation in evidence during the entire program. Storms of applause greeted each number. R. Leon Trick, chairman of the Chromatic Club evening programs, graciously extended invitations to a large number of musicians, to meet Mr. Hutcheson informally, in the Chinese Room of Hotel Statler. Mr. Hutcheson will be present at the first of the Juilliard student recital programs, in Denton, Cottier & Daniels Hall.

MISCELLANY

Edith Di Bartolo, pianist, Isabelle Tardif, soprano, Richard Siebold, baritone, Ethyl McMullen and Eva Rautenberg, accompanists, gave an enjoyable Saturday afternoon program, for the Chromatic Club. Mrs. Di Bartolo's technical equipment is exceptionally fine, and the Brahms Rhapsodie and a group of modern compositions won her much favor and enthusiastic applause. She responded with an encore. Mrs. Tardif's coloratura work was highly appreciated, and her gain in musical stature noticeable. Miss McMullen supplied sympathetic, musicianly accompaniments. Richard Siebold specialized in a group of German songs in which his diction was a valuable asset; and Miss Rautenberg contributed excellent support at the piano.

Olive Frost, pianist, and the Elvyn Trio presented the Twilight Music Hour at the Buffalo Museum of Science. Jessie Cutler Wixom is the director of the trio, and Emilie Joder Davis, accompanist.

Julia Jennings Griffin gave a successful pupils' piano recital in her home recently.

A fine program of music was given at Parkside Lutheran Church recently, with Harry Whitney as organist and director. The quartet choir includes Helen Minchen, Geraldine Ulrich, Elmer Dayer and Thomas Woodruff. L. H. M.

ARTIST LIMNS VIOLINIST

EFREM ZIMBALIST.
From a recent sketch by Maurice Goldberg.

National Association of Schools of Music Meets

The National Association of Schools of Music recently held its ninth annual meeting in Washington, D. C. A plan is being developed by the committee on music of the secondary education board for improved music study in the secondary schools and improved examinations in music for entrance into college. The association approved this plan and offered coöperation. A special committee was appointed, at the request of the Association of Colleges and Secondary Schools of the Southern States, to look into the matter of music as a major subject toward a B.A. degree. A committee was also chosen to study the library needs of music schools and make report at the next meeting.

Several changes in membership standing were effected. Sophie Newcomb College, New Orleans, was elected to full membership; Alabama College and De Paul University were promoted from provisional to full membership; Capitol University of Columbus and Our Lady of the Lake College were elected to provisional membership. Incarnate Word College of San Antonio, Tex., and Concordia Conservatory of Music, Fargo, N. D., were accredited for the first two years of their curricula. The membership of Simmons University, Abilene, Tex., was temporarily suspended, and resignations were received from the American Institute of Applied Music, New York, and University of Washington, Seattle.

Earl V. Moore, director of the School of Music, University of Michigan, remains as president; Charles N. Boyd, of the Pittsburgh Musical Institute, as treasurer, and Burnet C. Tuthill of Cincinnati, O., secretary. The next association meeting is set for Lincoln, Neb., during the last week of 1933.

Hart House String Quartet in New York

The Hart House String Quartet will interrupt its Canadian tour to pay a flying visit to New York City. On February 5 they make their annual bow before the Canadian Club in the Waldorf-Astoria. February 6, 7 and 8, they will appear for the Bohemians, Mrs. Bayard Cutting and Roerich Museum respectively. The quartet has already played thirty-six concerts in Canada this season, mostly in Ontario and Quebec. Their annual trans-Canadian tour in February and March is to consist of fifty-two concerts from Halifax to Vancouver. Novelties on their programs this year include quartets by Bloch, Honegger, Villa-Lobos, Vaughan Williams and LaViolette.

Huss and Pupil Engaged by Cincinnati Orchestra

Henry Holden Huss has been engaged by Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, to play the Huss piano concerto in B with the orchestra in Cincinnati next season. Mr. Huss has played this concerto with many leading orchestras of the country, including the Boston Symphony and the New York Philharmonic. Jeanette Wiedman, artist-pupil of Mr. Huss, has also been engaged by the Cincinnati orchestra. She is to play the Chopin F minor concerto.

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METROPOLITAN OPERA

RIGOLETTO, JANUARY 23

Richard Bonelli's first Metropolitan performance of Rigoletto and Lily Pons' first appearance since her recent illness were the features of Monday night's opera. Bonelli in the title role gave a brilliant portrayal of the hunchback, a portrayal outstanding for its dramatic shading and power and no less for expert vocalization. The jester's perverted and malignant traits were skillfully blended with his more sympathetic qualities, a combination which was reflected in the nuances of the vocal side of the characterization. Miss Pons was a Gilda sweet and appealing, her voice almost restored to its normal strength and quality. The faithless Duke was set forth in dashing style by Armand Tokatyan, who sang with bold and full-bodied tone. The sustaining cast held Tancredi Pasero, the warm-toned Gladys Swarthout, Philine Falco, adept Alfredo Gandolfi, Millo Picco, Giordano Paltrinieri, Paolo Ananian, Elda Vettori and Paolina Tomisani. Vincenzo Bellezza conducted. There were numerous curtain calls after each act.

GÖTTERDÄMMERUNG, JANUARY 25

A most vivid and dramatic performance of Wagner's Götterdämmerung was that on Wednesday evening with a true stellar cast.

Frida Leider sang Brünnhilde with amazing clarity, consummate style and dignity, presenting the goddess with a forceful, dramatic intensity that aroused the highest pitch of response from her auditors. There were moments when it seemed as if the audience might interrupt the music with applause and cheers—a factor of extraordinary aspect at a Wagnerian performance. In like manner Lauritz Melchior sang as Siegfried. Looking, acting, and ideally vocalizing the part, Melchior shone in this presentation of the last of the Ring dramas. Never inaccurate in pitch, vocal line or gesture, Melchior made Siegfried a man of emotion and not merely an operatic character.

Never did interest and attention flag for one moment during the four hours of the performance. And the music of the great master shone with ageless splendor. In Leider and Melchior the Metropolitan have the true vocal gods of Wagner's Walhalla.

The others of this exceptional cast, who did their roles with high effect, were Friedrich Schorr, Ludwig Hofmann, Gustav Schützendorf, Dorothee Manski, Maria Olszewska, Editha Fleischer, Phradie Wells, Doris Doe, Fania Petrova, Max Altglass and Arnold Gabor.

Artur Bodanzky conducted with art and ardor. The men's chorus in the second act sang with required primitive vigor and excellently trained tone.

MANON, JANUARY 26.

An engaging performance of Massenet's opera about the weals and woes of the romantic couple in Abbé Prevost's immortal love story, held the attention of a well filled house, and reaped rich applausive reward for Lucrezia Bori and Armand Tokatyan. The former looked her usual pretty self, sang with exquisite taste and charm, and gave the character all its required warmth and piquancy. Tokatyan made a presentable figure as the Chevalier, and delivered the music fluently and meaningly. Leon Rothier was the elder Des Grieux, with de Luca as Lescaut, and Aida Doninelli making much of her bit as Ponsette. The remainder of the cast embraced Philine Falco, Dorothea Flexer, Angelo Bada, George Cehanovsky, Paolo Ananian, Max Altglass, Arnold Gabor, and Gina Gola.

This first Manon performance of the season offered altogether much pleasure, a leading factor being also the lovely playing of the orchestra, presided over stylistically by Louis Hasselmans.

DAS RHEINGOLD, JANUARY 27 (MATINEE)

Opening the annual special afternoon performances of the entire Nibelungen cycle, Rheingold was done at this Friday matinee before a large and devotional audience.

Artur Bodanzky, in baton command, was in his most flexible and sympathetic mood, and read the score with a maximum of effect, the orchestra responding with tastefully controlled and colored tone, and dynamics which at no time caused vocal forcing on the part of the singers.

Oddly enough, while the general level of individual attainment was high, the interpreters of the lowly characters, Alberich (Gustave Schützendorf) and Mime (Marek Windheim) carried off the chief honors in histrionism and vocal characterization. Sharply cut, strikingly sinister, and fascinatingly realistic, were the precious pair as done by those two prime portrayers, Schützendorf and Windheim. They made the Nibelheim scene irresistibly intense.

Rudolf Laubenthal, it seemed to this writer, worked somewhat too earnestly, with the result that he appeared to be trying to register with literal effect rather than through the varied suggestion required by this most subtle and complicated of all Wagnerian characters. However, his diction was refreshingly clear.

Doris Doe's Fricka was in the foreground, with measured dignity, directness, and full, lovely quality of voice.

Fafner and Fasolt, impersonated by Siegfried Tappolet and James Wolfe, were an important link in the proceedings, and did their cumbersome singing and acting exceptionally well. Dorothee Manski was the picturesque Freia. Hans Clemens scored impressively with his elastic tonal management as Froh. Arthur Anderson did the role of Donner.

Friedrich Schorr repeated his familiar version of Wotan. Maria Olszewska was the static Erda, and did not quite expend the volume of tone expected in the role.

Particularly good was the luscious singing of the Rhine-maidens, Mmes. Doe, Bampton, and Fleischer.

Efficient in stage management, and amply illusory in scenic pictorialization, the whole performance carried strongly to the auditors, who gave much applausive thanks to the artists after the final curtain.

AIDA, JANUARY 27

Elisabeth Rethberg headed a brilliant cast in a repetition of this ever popular opera: Faina Petrova (Amneris), Giovanni Martinelli (Radames), Richard Bonelli (Amonasro), Ezio Pinza (Ramfis), Louis D'Angelo (The King), Aida Doninelli (Priestess).

Rethberg and Martinelli were both in excellent voice, and had to stop the performance from time to time to acknowledge repeated applause. Bonelli portrayed his role with his now acknowledged mastery, his rich baritone voice giving infinite pleasure.

Rita De Leporte was enthusiastically received in her graceful solo dance. Miss Doninelli gave clear voice and fluent phrasing to the music of the Priestess. Tullio Serafin conducted.

LA TRAVIATA, JANUARY 28 (MATINEE)

The Saturday matinee audience was treated to an excellent performance of La Traviata with the three principal roles being admirably sung by Lucrezia Bori (Violetta), Lawrence Tibbett (the elder Germont) and Armand Tokatyan (Alfredo). Each was vocally and histrionically fine and Miss Bori and Mr. Tibbett, in their scene in the second act, were recalled numerous times at its close. Tokatyan sang with tonal richness and looked the part of the young lover. The minor roles were in capable hands and Serafin gave the Verdi score an authoritative reading.

SUNDAY CONCERT, JANUARY 29

The special concert on Sunday offered a galaxy of operatic artists which included Leonora Corona, who, with Frederick Jagel and Richard Bonelli, was heard in the Nile Scene of Verdi's Aida; Frida Leider, Lauritz Melchior and Maria Olszewska, who presented the second act of Wagner's Tristan and Isolde; Helen Gleason in Mimi's Farewell of Puccini's Bohême; Friedrich Schorr in Wotan's Abschied from Walküre; and Tancredi Pasero, in Leporello's aria from Mozart's Don Giovanni, and, with Mr. Bonelli, the duet from Act III of Verdi's Simon Boccanegra. All the participants revealed their established graces of voice and art. The audience was large.

NEW YORK CONCERTS

(*Continued from page* 12)

Manhattan Symphony Two first performances lent interest to the program of the Manhattan Symphony, given at the Waldorf-Astoria, under David Mannes' direction last Sunday evening. Paul Stassévitch, violinist, was the soloist in the Elgar concerto in B minor, op. 61, a work not heard often in recent years in New York, but well deserving of repetition.

The novelties were Burrill Philips' Grotesque Dance which had its first hearing in New York, and William H. Woodin's suite, Covered Wagon Days, heard for the first time anywhere. The Philips score is part of a ballet Katmanusha, which will be presented in Rochester next May. The composer, teaching at the Eastman School, has ideas of considerable vigor and also shows originality in his scoring devices, though the fragment heard on this occasion did not impress one as being of great significance thematically.

Mr. Woodin's suite proved to be the most effective composition of his that has been performed in New York. Not only have the three sections a definite melodic appeal, but they also serve to establish atmosphere. On the Prairie is an andantino of pleasing colorfulness; Trudging Along, a characteristic bustling movement of much humor and vigor; and the final section, Journey's End, utilizes themes of cheerful folk quality in an engaging way. This suite is throughout scored with effective use of modern devices. The composer was signalled out by the conductor and bowed from a box to the warm applause.

Mr. Stassévitch's playing of the Elgar concerto was marked by warm and impeccable tone and by qualities of fine musicianship. The interplay of the solo instrument and the orchestra in the deeply-felt andante provided some of the finest lyrical enjoyment that has been given to New York audiences this season. In general, the soloist's performance revealed a deep insight into and sympathy with this serene and glowing composition, and his technical powers were always equal to the exacting demands of the work. To the cadenza in the third movement Mr. Stassévitch gave full value. There was a series of recalls at the close, with the members of the orchestra joining in the applause.

The orchestra, under the resourceful and understanding Mr. Mannes, coöperated in this work with much success, showing the benefits of thorough rehearsal. The other numbers included the Oberon Overture of Weber and the Prelude and Love-Death from Tristan and Isolde by Wagner, both presented with vigor and tonal richness. The large audience applauded the players warmly.

Ruth Page At the John Golden Theatre, Ruth Page delighted a capacity house with an entire program of her own creations. She has long since won a following, and on this occasion there only remained for her to maintain the high level of her previous performances. A veritable succession of novelties eventuated, an overture consisting of Largo (Leonardo da Vinci) and Lamentoso (Tscherepnine); Morning in Spring (Vaughan Williams); Variations on Euclid (Mompou); Night Singing Through Space and Expanding Universe (Robert Wolf); Humoresques (five in all—Casella); Tropic (Scott); Possessed (Villa-Lobos); and as a rousing finale, Iberian Monotone, danced to Ravel's Bolero by Miss Page, with Blake Scott and Group assisting.

Miss Page had set herself a mammoth task in undertaking such diverse mood portrayals but she was more than equal to it, which makes the selection of the best liked numbers all the more difficult; but this reviewer was most enthusiastic for the dances entitled Tropic, Possessed, and Iberian Monotone. Louis Horst was a valuable accompanist; with Ardath Jan at the second piano for the Bolero.

Victor Chenkin The admirable Russian diseur, singer, actor, comedian, tragedian—what is he not, in fact?—gave his second seasonal recital at the Guild Theatre, and again drew a throng of listeners whom he charmed, amused, and enthralled with his extraordinary talents. Over and above everything else, however, this interpreter of Russian folksongs and soldier ditties has a well trained, full and agreeable voice, which he uses with expert knowledge of singing requirements. His is a unique form of art, and his listeners left him in no doubt of their delighted appreciation.

Enzo dell' Orefice Holding Opera Auditions

The New York Civic Grand Opera Company, recently founded by Enzo dell' Orefice, of New York, coach of the late Caruso, is now in operation. The organization was formed for the purpose of offering young American students and singers an opportunity for training and coaching and being launched upon an operatic career. Rehearsals and class lessons are held day and evening under the supervision of Maestro dell' Orefice. The choral school is open to any one who possesses a voice of quality and is willing to work for advancement. The company is to give its premier premier this coming May. Maestro dell' Orefice is holding auditions every Monday night.

Mrs. Kelley to Supervise Ohio Music at World's Fair

Mrs. Edgar Stillman Kelley, president of the Ohio Federation of Music Clubs, who recently spent a week in New York City, has gone to Chicago to make final arrangements for Ohio music at the World's Fair. Mrs. Kelley has been appointed by Governor White as chairman of music for Ohio at the Century of Progress celebration at Chicago this year.

To Give Joint Scarlatti Program

A joint concert lecture dedicated to Allesandro and Domenico Scarlatti will be given by Maria Safonoff, pianist, and Julia Mery Gilli, soprano, at Roerich Hall, New York, on February 9, under the auspices of the Roerich Society.

SURYA SENA

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London Daily Telegraph, Friday, Dec. 16, 1932:

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Maurice Seymour photo, Chicago

"He sings with passion, and his voice full of the qualities that mean a tenor's fortune, has the required clearness, mellowness, and volume to expose the hidden beauty which characterizes a pleasing score. Baggiore's melodious execution so fascinated the audience that it accorded him prolonged and animated applause."—*"Unione," Tunis, Africa.*

"Baggiore belongs among the most renowned lyric artists of the day."—*"Il Lavoro," Genoa.*

"Attilio Baggiore proved to be the tenor discovery of the season. Seemingly, he has everything: tone of the characteristic Italian timbre, warm, brilliant, powerful; a native talent to address the multitude in song; a real gift to present the text expressively, whether in Italian or in English; an engaging personality."—*Glenn Dillard Gunn in Chicago Herald and Examiner.*

"The soloist was Attilio Baggiore. This was his first Chicago appearance, I believe. It will not be his last. He is a born singer, and his voice shows it at every measure of his graceful, perfectly controlled and instinctively well-pointed singing.

"The timbre of his voice has the Caruso-like baritone cast in the lower register. His diction was literally amazing, and must be classed at once with that of D'Alvarez, McCormack, De Gogorza and Garden—the best in the world."—*Eugene Stinson in the Chicago Daily News.*

"Attilio Baggiore is possessed of a soft and smooth, remarkably clear tenor that commands attention and pays it well. He has, moreover, the gift of personality that annihilates the distances of an auditorium and brings the farthest li
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"We remarked the brilliant qualities of this artist when he sang the part of Mario in 'Tosca.' The audience encored again and again, and the brilliant triumph became more pronounced at each performance. It was repeated again in 'Lucia.'

"Baggiore has a voice which delights and charms. His production is effortless. The low notes are smooth as velvet, the high powerful but never strident. He passes from the deep to the highest notes with remarkable ease. The middle register is full and sonorous. Certain of his inflections recall Caruso and Anselmi, whom the older Egyptians have known. One can never find fault with him."—*From "La Liberte," Cairo.*

"Signor Baggiore instantly arrested attention by a spirited, dramatically intelligent and pure-toned performance of the telling aria, 'O, Paradiso,' from L'Africaine. His singing is animated and faultless in technic."—*The Evening News, Glasgow, Scotland.*

"There was a very fashionable and numerous audience at the second performance of 'Rigoletto.' The entire success of the evening was accorded the gifted tenor, Attilio Baggiore, a singer with a wonderful throat, who proved again his artistic worth. He was fervently and unanimously applauded throughout the opera.

"A marvelous actor and singer, he filled his stupendous interpretation of the Duke of Mantua with color. His smooth voice is educated to a very high degree and is rich in variety. He renders the most difficult passage without the least effort.—*Maschera, Rome.*

"ATTILIO BAGGIORE, ITALIAN LYRIC TENOR, IS SENSATIONAL SUCCESS. . . . Reveals Extraordinary Beautiful Voice, Faultless Technique, Cosmopolitan Taste, in Concert Here Last Evening" (Headlines of review)—*The Gazette, Niagara Falls, N. Y.*

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NOW BOOK

Fifty-five Concerts in the

Since his introduction to American audiences two years ago, Att

Chicago, Ill. (three concerts)
Winston-Salem, N. C.
Davenport, Iowa
Oak Park, Ill.
Atlanta, Ga.
Tuscaloosa, Ala.
Raleigh, N. C.
Grand Rapids, Mich.
Greensburg, Pa.
Wausau, Wis.
Tulsa, Okla.
Salt Lake City, Utah
Medford, Oregon
Vallejo, Calif.
Modesto, Calif.
Ventura, Calif.
Visalia, Calif.
Dayton, Ohio
Oshkosh, Wis.
Lafayette, Ind.
Elgin, Ill.
Racine, Wis.
Mason City, Iowa
Memphis, Tenn.
Waukegan, Ill.
Lorain, Ohio
Steubenville, Ohio
Quincy, Ill.
Joliet, Ill.
Adrian, Mich.
Rome, N. Y.
New Bedford, Mass.
Battle Creek, Mich.
Anderson, Ind.
Terre Haute, Ind.
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Jackson, Mich.
Milwaukee, Wis. (two concerts)
Muskegon, Mich.

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tenor, which holds something of the Italian robusto quality and has a marvelous warmth and evenness to meet the most exacting demands of the classics as well as the modern compositions. The audience refused to let Mr. Baggiore go, and he had to come back many times for encores."—*The Davenport Democrat and Leader, Davenport, Iowa.*

"Baggiore has, in addition to his glorious tenor voice, that charming personality that enables an artist to make friends immediately with his audience. It was his first visit to Tulsa, but judging from the reception he received from the Civic Music Association, it will not be his last."—*The Tulsa Daily World, Tulsa, Okla.*

"He is the type of artist that holds the attention, sways the imagination, and pleases the senses, not only with his wonderful voice, but with his dramatic interpretation and congenial personality."—*The Commercial News, Danville, Ill.*

"Rarely has a singer won such instant approval with his audience as did Attilio Baggiore when he appeared in Memorial Hall Tuesday evening. Remindful in many ways of John McCormack, Baggiore pleased with a voice of fine lyrical quality, full of color and warmth and a decided sympathy for the type of selection being sung at the moment.

"What added to the pleasure of the evening was the amazingly fine enunciation that characterized every song, making it possible for those even in the rear rows to understand practically every word uttered by the singer. For that, as well as for the splendor of his tones, should Baggiore be praised."—*The Dayton Herald, Dayton, Ohio.*

"His voice blazed forth in clear, enthralling vehemence, then rose softly and sweetly into a positive and most expressive falsetto, all this conveniently, quietly, and with the utmost composure. He thrilled an enraptured audience. Applause was volcanic."—*The Times-Call, Racine, Wisconsin.*

"Surely no happier choice could have been made than the selection of this interesting artist for the initial concert of the local Civic Music series."—*The San Antonio Light, San Antonio, Texas.*

"Attilio Baggiore enchanted his audience, not only by his superb voice and his beautiful style of singing, but by the charm and gaiety with which he sang. People were swept off their feet by the purity and richness of his voice and the fervor of his singing."—*Savannah Morning News, Savannah, Ga.*

"Attilio Baggiore satisfied his St. Joseph audience that there had been no exaggeration in regard to his singing ability. He created a sensation."—*The Gazette, St. Joseph, Mo.*

"Although doubtless at his best in the Italian songs and arias, he made the songs of Liszt, Dvorak and the group in English things of exquisite beauty."—*The Erie Dispatch, Erie, Pa.*

"Baggiore is a singer of consummate artistry and an incomparable voice. With these is combined a most pleasing personality. His program was wholly delightful and contained repertoire which gave his voice full play."—*Salt Lake City Telegram, Salt Lake City, Utah.*

"So well did Baggiore please his audience that members joined in a prolonged cheer at the end of the concert."—*The Springfield Press, Springfield, Mo.*

"Attilio Baggiore, world famed tenor, kept the audience in a high pitch of excited enthusiasm throughout the evening."—*The Union Leader, Manchester, N. H.*

"Satisfied his audience as few singers have done."—*Lincoln State Journal, Lincoln, Neb.*

"A fine voice, so perfectly placed and so skillfully manipulated as Mr. Baggiore's, has not been heard here in many years."—*The Gazette, Colorado Springs, Col.*

"Object lessons in expert bel canto were to be had for the listening last night at Union College Memorial Chapel. The event was the only Capitol District appearance in recital this season of Attilio Baggiore, which in addition to the Schenectady audience attracted scores of music lovers from Albany."—*The Evening News, Albany, N. Y.*

"The tenor seemed to convey to his audience his feeling of robust delight in the music in hand and to interpret it so well that laymen and musicians alike left the hall smiling and with something of the 'deathless flame' to warm them for many a tomorrow. Operatic music, folksong, and lieder all were treated with characteristically artistic feeling by Mr. Baggiore whose powerful tenor voice is fully at his command for anything."—*The Schenectady Gazette, Schenectady, N. Y.*

AGGIORE

Tenor of His Generation

"BAGGIORE DELIGHTS LARGE CIVIC MUSIC AUDIENCE. . . . It is the lyric style in which he excels, and this quality, when coupled with unusual clarity of diction, is TRULY EXTRAORDINARY IN CONCERT ANNALS."—*The Daily Telegram, Worcester, Mass.*

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NG FOR AMERICAN CONCERT TOUR 1933-34

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United States This Season

o Baggiore has been presented in concert in the following cities:

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Drive, Chicago
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Texarkana, Texas	New Castle, Pa.	Jacksonville, Fla.	Springfield, Mo.	Worcester, Mass.	Schenectady, N. Y.
Mobile, Ala.	Sayre, Pa.	Erie, Pa.	Ottumwa, Iowa	Ironwood, Mich.	Haverhill, Mass.
Owensboro, Ky.	Waterloo, Iowa	St. Paul, Minn.	St. Joseph, Mo.	Sheboygan, Wis.	Miami, Fla.
Jamestown, N. Y.	Indianapolis, Ind.	Manitowoc, Wis.	Lincoln, Neb.	Tyler, Texas	Columbia, S. C.
Benton Harbor, Mich.	La Porte, Ind.	Corning, N. Y.	St. Louis, Mo.	La Salle, Ill.	San Antonio, Texas
Sandusky, Ohio	Greensboro, N. C.	Toledo, Ohio	Colorado Springs, Col.	Danville, Va.	Tampa, Fla.
Beloit, Wis.	Danville, Ill.	Wichita, Kans.	Portsmouth, Ohio	Akron, Ohio	Savannah, Ga.
Sioux Falls, S. D.	St. Cloud, Minn.	Dallas, Texas	Manchester, N. H.	Niagara Falls, N. Y.	Pueblo, Col.

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NEW YORK FEBRUARY 4, 1933 No. 2756

What this country needs is good five-cent concerts.

In modern composition, nothing succeeds (with the composers) like excess.

Covent Garden Opera (London) soon will be a thing of the past. The building is to be reopened for a six weeks' season beginning May 1, and then the structure faces demolition. Wagner dominates the repertoire for the final performances, which ought to end with Götterdämmerung—a true twilight (in fact, a sunset) of the vocal gods who so long made Covent Garden a place of operatic glory.

Pax Vobiscum

Walter Damrosch conducted a Peace Pageant at Madison Square Garden last week, and amplified the final chorus of Beethoven's ninth symphony, with dancers, the flags of all nations, red lights, and a procession into the Temple of Peace.

While the process did not improve Beethoven's music, at least it established universal peace and the brotherhood of man, and now the world is rid of war, economic strife and international misunderstandings of every kind.

That great calm which rests upon all the nations this week, is astonishment that the millennium was brought about so quickly and easily, and not by the world's rulers and statesmen, but by a single musician; and not at Geneva, Lausanne or The Hague, but at an Eighth Avenue arena, usually the home of contests—athletic meets, bicycle races, rodeos, hockey games and prize fights.

A Queen of Song

Believe it or not, Queen Victoria was a singer. It is the last thing to be expected of the formidable lady who gave her name to a historical period nowadays associated with bigotry, prudery and the official suppression of all the frivolities. But here is H. E. Wortham, critic of the London Daily Telegraph, who publishes the facsimile of a concert program dated "Buckingham Palace, June 12, 1840," on which the third item is a Duo, Non funestar crudele, from Ricci's opera Il Disertore, sung by "Her Majesty and Prince Albert." On the same program with the august songsters are Signori Rubini and Lablache, the Caruso and Battistini of their day.

That particular London season, says Mr. Wortham, was unusually brilliant, "for the young Queen had only been five months married, and Prince Albert had not yet taught her to dislike London and its gaieties." But, he tells us, she prided herself on her singing, though she showed no aptitude for the piano. When Mendelssohn accompanied her in one of his songs and nervousness prevented her from holding the last long G, she assured him that "generally I have *such* a long breath," and promptly proved it in a second song, so that Mendelssohn wrote home that he had never heard better singing from any amateur. She must have had a voice, too, otherwise, as Mr. Wortham says, she could not have sung Pamina's part in Dunque il mio ben from The Magic Flute before her assembled guests, to the Tamino and Sarastro of Rubini and Lablache.

But the Queen, we are told, was only following the fashion of the day in singing at her own parties, and leaders of London society like Lady Williamson and Lady Normanby won their places by their musical accomplishments. Nowadays when a great lady does this, she is apt to be looked upon as queer, or at any rate a careerist of doubtful aim. When people of our generation look askance at the Victorians for their philistinism, they had better brush up their history. Money, in those days of expanding wealth, was evidently not enough for the acquisition of social kudos; and more was required than to turn on the radio, in order to have music in the home. But what a difference in the result.

Giving Wagner His Due

Classics, whether of music or drama, have a surprising way of rising to renewed life when their fires are kindled by the art of gifted interpreters. One of the revelations of the present New York season has been the manner in which music-dramas that have long been snugly catalogued among the historical landmarks worthy of respectful admiration, because of their loftiness of mood or musical complexity, but were not expected to raise anyone's temperature at this late day, have instead suddenly turned into best-sellers and set large audiences to shouting in unrestrained excitement.

The popularity of Strauss' Elektra—long considered a sort of musical enormity certain to cause ruin at the box-office and a headache in the hardy listener—came as the first jolt to accepted notions. More recently, Wagnerian works that have been for many years attended with reverence by a certain portion of the public, and for this reason were thought incapable of providing any "new" sensation, have proved, at the Metropolitan, to be not merely a leisurely feast for the soul, but dramatic spectacles with electric qualities. Instead of remaining merely Germany's chief contribution to modern culture (and, as such, being earnestly studied with the aid of tonal Baedekers), these Bayreuth dramas have, through the acquisition of finely-dowered interpreters, become exciting theatrical events of the first order.

The rather stodgy routine into which Wagnerian singing and acting had occasionally lapsed in the prosperous, post-war years was certainly not characteristic of a recent performance of Tristan, in which Frida Leider and Maria Olszewska were introduced to the New York public, as Isolde and Brangäne, respectively, and Lauritz Melchior sang the title role. On that occasion, it was conclusively demonstrated before a deeply stirred throng that this and the other music-dramas by Wagner may easily become as good "theatre" as some of the more violent *verismo* operas in which the heroine rolls down the steps to the tune of tearful ariosos. If the individual art of fine singing actors but enkindle the pages, there is fire of a divine sort in the scores penned in the music-room at Triebschen more than half a century ago.

This gratifying rejuvenation of musical works whose every note has long been familiar, comes at a most opportune time, since the fiftieth anniversary of Wagner's death falls on February 13 next. The sway which red-blooded performances of this music can exert upon audiences whose native tongue is not that of the Niebelung deities is a triumphant demonstration—if anybody needed one—that the effect of Wagner's art has been in no way diminished by the passing of years.

It is especially fortunate that the Metropolitan Opera has seen the wisdom of further building up its Wagnerian wing in a year when there will, naturally, be a great recrudescence of interest in this master and his music. A few years ago it was almost a boast of New York's famed opera company that no artist was so eminent as to make his or her engagement imperative. There were always plenty of others just as good—so ran the legend. This year, however, owing perhaps to the new-found need to give the very best quality of performances possible, in order to consolidate patronage, the Opera has sought widely for new and striking talents. It is well that it should; for, if it is true that the Metropolitan has developed many celebrated singers, it is also incontestable that the fame of this institution, in its most golden period, was made by the eminence of the artists whose names were on its roster.

Wagnerian singing badly needs to recapture the ancient glory that once surrounded such interpreters as Lilli Lehmann, the de Reszkes, Marianne Brandt, Schumann-Heink, Emil Fischer, Max Alvary and Anton van Rooy, among others. If this is to be achieved, it will certainly not be done by maintaining a "closed-door" policy to gifted artists, but by making a conscientious effort to comb the world for the best and most individual interpreters.

Broadcasting Bogeys

Man, say the pessimists (including Paderewski), possibly with too dour and determined a fatalism, is slowly being crushed by the dominant machine. Without committing one's self wholly to this cheerless view of things, or to the Spenglerian doctrine that the western world is slowly doddering into its dotage, one can easily see the pertinence of the warnings from various modern-day prophets that we must either master the machine or it will grind us in its maw.

The possible stifling effect that mechanical inventions may have on human initiative and self-expression is illustrated in the case of the radio. Potentially one of the greatest forces in our civilization, this medium of transmitting art to millions may obviously be used in one of two ways. Either it may give the greatest opportunity for self-expression to the largest number, or it may deprive the majority of activity which they need and desire, in order to concentrate all expression in the hands of a small group.

The effect of the latter course is seen in the upheaval that is going on in the musical profession in Great Britain, because of the increasing encroachment of the radio upon what was once an extensive private domain. The British Broadcasting Corporation is not a private enterprise, but virtually a State monopoly, somewhat like the postoffice. It is not privately supported; no use is made of its facilities for advertising by paying sponsors. It is maintained by the license fees which every owner of a receiving set pays annually. The B. B. C. is thus able to expend huge amounts in devising worthwhile musical programs, which are relayed to the public as part of the scheme of culture and instruction. It has gone into the concert field by organizing its own orchestra (one of the best in Great Britain), by engaging noted artists, chamber organizations and visiting conductors, and presenting its own series of symphony concerts in a public hall.

The older concert organizations find it difficult to secure enough financial support from private sources to compete with the B. B. C. ensembles. And the suggestion is, naturally, advanced that the radio corporation ought to subsidize existing groups, as it has done to some extent with opera companies, instead of creating others to take their place.

A memorandum of the British Music Society to the B. B. C. recently pointed out another source of danger. The broadcasting of choral music from London has led to an indifference to the performances of local choirs. The closing down of a number of such groups, particularly in the north of England, has caused grave loss to soloist, orchestras, conductors and music publishers, the Society states. It also has deprived the members of these choruses of an opportunity for group singing. "Shall the chief musical glory of England be allowed to decay?" cry those who view with alarm the growing power of the microphone.

The remedy suggested is to give a greater opportunity for local choirs to broadcast from their nearest station. This and other suggestions are said to have had sympathetic attention from the radio authorities. (Would American heads of great nation-wide broadcasting chains pay as respectful heed to the suggestions of mere musicians as to how they should run their business?)

Almost certainly, in time, broadcasting activities will be decentralized, for one can foresee a day when a local radio station will be as necessary to every community as a newspaper or a postoffice is today.

It is vitally necessary that an opportunity for expression be given to artists and groups in every part of the United States, if a death blow is not to be administered to the ideal of amateur music-making, now gaining an ascendancy in this country by somewhat slow processes. The fact that loud complaint is being heard in England—a country long committed to this ideal, particularly in the choral field—points unmistakably to a conflict that must be solved if technological development is not to have a further unfortunate effect in restricting the freedom of the race.

VARIATIONS

By Leonard Liebling

Delving further into the question of Richard Strauss' knowledge of the piano, I came across an old brochure, Strauss Contra Wagner, by Dr. Erich Urban (1902) in which he says: "Strauss began to play piano at the age of four and at six composed a 'Schneider Polka' for that instrument." Very humorously, Urban continues: "But that counts for very little. I not only played the piano at four years but at the same time composed a 'Fliegenwalzer' in C major—the tonality of innocence. But further than my initial opus I have never advanced."

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Incidentally, Dr. Urban points out that Strauss, more than any other composer, failed to show in his earlier works the traces of his later individuality. The young man's mentor, Alexander Ritter, had "fed him a diet of nothing but Haydn, Mozart, Beethoven, then through Mendelssohn to Chopin, Schumann and Brahms." Urban's opinion is that not until Strauss' opus 14, Wanderer's Sturmlied, do the daring features peep from behind the classic mask. In some of the earlier works there sounds Schumann—and the Schumann beloved by the *Backfisch*, at that; then again Wagner—he of Tannhäuser; a Mendelssohn of the worst type, and last, but not least, Beethoven. Incidentally, also Haydn, Raff, Weber.

All that may have been doubtful about the path Strauss intended to pursue, disappears, according to our pamphleteer, with the three tone poems, Don Juan, Macbeth and Tod und Verklärung. "Hereafter his work bears the earmarks of a strong and unerring individuality. . . . By the time Strauss had achieved Heldenleben, he had fought for thirteen years with the problem of 'Program Music,' and had cleared it up to his entire satisfaction—as that composition shows."

Dr. Urban also wrote—remember it was in 1902—of Strauss as the founder of "the real art work of the future," and as the "artistic Messiah." The symphonic poem was to be the weapon against opera, and particularly against Wagner opera. Strauss' Guntram and Feursnoth met with impatience from Urban. "Opera belongs to the plastic arts and should be left to the Italians and the Frenchmen, who have much of the talent necessary to satisfy the public demands."

What did Dr. Urban have to say after Strauss' Salome, Elektra, Ariadne, Rosenkavalier and other products for the lyric stage? I can find no record.

Dr. Urban's father, by the way, was Heinrich Urban, noted theorist and teacher of Josef Hofmann, Paderewski and others.

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Limited as space is on this page, nevertheless it would take a more than human musical editor to turn aside a communication like the following, kindly put at my disposal by one of its recipients. The letter is one sent out by a club president in Asheville, N. C., and rates as 100 per cent Americanism, pep and high pressure salesmanship:

My dear Club Member:

This is my last real appeal, as your president for hearty cooperation, where money is a vital factor. Next April you will elect a new president and for her sake as well as mine,—please rally to me now.

If ever a group has been loyal to a president you, as a whole, have been to me. Where is there another group like you? Just now, though, the next three weeks' hard work and loyalty will swing the tide for me and your club. This means you (*not* the other woman)—use your best influence to help put over a ticket campaign—the *only* one this year—*for* the *entire club—from* me. (Of course Paderewski will come March 3, 1933, under music department's sponsorship—we expect him to nearly sell himself).

This is why it means so much—a season book of tickets including three shows—(i. e., Gladys Swarthout—November 12. "I Piccoli" the master marionette show of this era in January; and Shan Kar with his Hindu dancers and musicians—with most ancient instruments—in February) will be sold at once for $4.40 (the 40c is tax) it means an average cost to buyer of $1.10 a month. Your choice of reserved seats and a saving from single ticket buys.

Will you manfully try to sell them? *For* if 2,000 of these season books are sold that means we will finance the cost of about $4,500 in producing these features and clear $3,000 for club. (These shows cost $1,000, $2,000, $1,200 outside of rentals, publicity and numerous items).

We will have hurdled all immediate needs of my administration and passed the crisis of the worst year in the world's history. Of course somebody must work. Do I deserve your support? Can you truthfully say I do not? If you were the club's president would you expect every-member's cooperation just now? I am pleading for your special effort for these next three weeks. Having purchased the club home during my administration and these turbulent times has made me talk campaigns more than I wanted to, but we have done all for the best—we know. You have put over a great act.

This is the only money campaign of my remaining term as president (if you put this one over the top). Grit your teeth and determine to put this over—*you can!!*

Your cultural departments of the club are cement with which we hold our great *civic* organization together. You must not lose sight of the fact because you have had to talk money projects and organize for self culture that you are a great civic club, fundamentally organized to reach back, into your community with woman power organized for power for good.

Next Monday we start sewing for the Red Cross—we have 840 dresses to make as soon as possible—helpless children, and cold weather make the call urgent. Will you sew at the club every Monday (bring sandwiches we furnish coffee or tea), or maybe you can take a dozen home to make, since all cutting is done for you all same size and no hems to put in? Help your community.

Our club will canvass one whole ward for the Community Chest. Are you above doing this? It is your duty. The Mayor and Mr. Hugh Smith have asked that the Woman's Club boost and support the celebration of the 10th anniversary of the opening of Vanderbilt's Stadium. Eleven brass bands parade, rabbit racing, airplane performance, freshman stunts—$5.00 worth of fun for 4 years old and up, and incidentally a foot-ball game will be played on this day, October 29th. Reduced tickets will bring money and people into our town. Women and junior members—this is community pride and boosting. Again your job. Join hands with all civic clubs on this project.

Well guess you will be glad to know that in three weeks' work you *cleared* from Coffee Shop and Castners over $400. Made $214.00 at Castners on Monday.

Say have you paid your dues? Ready to give you a beautiful new year book if you have, or as soon as you do. The Board considers it a proper time to be lenient with members and if you are unable to pay otherwise send in $1.00 a month and when paid up—your membership card of full standing will be given you. If you were on our roster last year and failed to pay dues—pay the arrear dues and the $5.00.

Your dues are $5.00 annually.

Junior Department dues are $2.50 annually,

Any new member pays $5.00 to get into club, *extra* from dues,

Any new Junior pays $1.00 to get into club, *extra* from dues.

Now will you, help buy and sell and boost our season books—at once? Mrs. Ernest Fickes is General Chairman.

Surely, surely you will respond to my last appeal. Included in this drive will be the selling of ads for programs. This means money to you, so influence your dealers, merchants, grocers, druggists to give us an ad. It will run three times—once for each performance—suggestions will help, call club.

Mrs. Frank Fite has a private dress shop in the Dunraven Apt. across from Father Ryan School. Her dresses are lovely, appear to be far more expensive than they are—has only three prices—ranging from $14.75 to $19.75. All sizes, sports, dinner, evening, etc.—no duplicates sold. All are delighted that see them. Just say the Woman's Club sent you and the Club gets 10% on all such sales. So go there and tell your friends before you buy again. You'll like the dresses.

Come now, I am tired writing—I want you to sell ten books, if you don't turn your hand again this year.

Thanking you for the past support and expecting to see you Friday, 21st of October at my membership meeting and talk to you during tea hour.

I am anxiously marking time for
your report and results for
the next three weeks.

To you will go the credit of staging a great act.

MRS. J. B. HENDERSON,
President

⁂

"One of the unfortunate things in the musical profession today is the very high standard of achievement."—Lord Howard de Walden at the Musicians' Benevolent Fund Dinner in London.

⁂

Prof. D. H. Silvius, Jr., of Los Angeles, sends me a bundle of valued information occasionally, and in the latest batch is the news that Marcella Craft is teaching at Riverside, Cal., and producing operas there (Secret of Suzanne, in November; Freischütz, in December); Milka Ternina is living near Gratz, in Austria; Berta Morena is in Munich, "beautiful as ever, greatly beloved (but never singing there because of trouble with Conductor Knappertsbusch) and sang recently (Isolde) at Copenhagen and in Sweden." Much other valued matter was in the budget, for which warm thanks is herewith extended.

⁂

Do not think, if you are in any way connected with the melodious craft, that even the slightest of your professional doings, or your fixed location, are likely to remain unknown to Prof. Silvius. He is the world's most indefatigable musical historian, and a sleuth second only to my esteemed and feared coworker, Simon Snooper.

⁂

There is much talk of currency inflation. Musical inflation has existed for several decades. It began when the modernists put more notes and less value into their tonal goods—or perhaps one should say, less gold and more brass.

⁂

The Rev. Dr. Harold C. Phillips, of Cleveland, O., is severe in denunciation of beer as a means of fighting off depression. That tonic has not been applied during the present crisis and therefore should not be condemned without a trial. However, the good Dr. Phillips deserves unqualified support when he adds: "It does not help us to be assured by radio crooners that 'happy days are here again,' when it isn't true. In such infantile fancies, we cannot hope to find the curative for present misfortunes."

It was the late John Philip Sousa who once said: "The higher the maudlin balladist thinks he flies, the further below stairs does he land."

⁂

Apropos, along comes the Authors' League Fund and Stage Relief Fund (New York) with its February 5 benefit performance called The Depression Gaieties. The prices for tickets were from $3 to $10. What's depressed about that?

⁂

Governor Lehman of New York plays the cello and thereby stands prominently in the long line of Empire State executives, all of whom only played politics.

⁂

Can anyone figure this out (from the Atlanta, Ga., Journal, January 19) after learning that it refers to the recent tonsil operation which Tito Schipa underwent in Los Angeles: "The physician hopes to increase the top range of Schipa's voice from its present B flat above high C to E flat above high C."

⁂

"It is well that in this age when Brahms is being deified, and Mendelssohn cruucified," writes A. N., "one can read in The Chesterian (London) in an article by Ralph Hill:

Beethoven was the real progenitor of Brahms, whose music teems with the use and extension of Beethoven's favorite devices of speech. At the same time it is interesting to note that Brahms also assimilated one or two idiomatic devices of Mendelssohn for whom it is well known he entertained both respect and admiration. For instance, take bars 18 to 28 of the slow movement of the C minor Symphony. Apart from the melody and harmony of these bars—the music might almost have been duplicated from the *Lieder Ohne Worte*—the cadence is one that Mendelssohn used over and over again. Another example which may be cited is nine bars from the end of the slow movement of the E minor symphony.

"Young people of the present generation who sneer at Mendelssohn show their stupidity and intolerance. He is one of the great masters of melody, of form, and of construction. At least two of his pieces are among the most popular in the world—the Wedding March and the Spring Song. Without exception, the most important musical contemporaries of Mendelssohn bowed to his immense genius."

While there is a large measure of justice in what A. N. says, he errs in regard to the musical contemporaries who bowed to Mendelssohn, "without exception." Wagner did not exactly do any bowing in the direction of the facile Felix. Has A. N. read the heated anti-Semitic pamphlet by R. W., entitled, Das Judenthum in der Musik?

⁂

Marion Talley seems to be a lady of short careers. Her brief operatic march was followed by extremely curtailed activities as a farmerette, and now comes the news of the annulment of her recent marriage, which lasted only seven months. Her spectacular entrance, decline and fall at the Metropolitan Opera remain among the most amazing happenings in the musical life of New York.

⁂

And speaking of our tonal metropolis, aside from orchestral, choral, operatic and chamber music doings, February shows a goodly activity with recitals by Schlusnus, Cortez, Lotte Lehmann, Harold Samuel, Jagel, Iturbi, Bielski, Supervia, Paderewski, Seidel, Hess, Gieseking, Martha Baird, Bartlett-Robertson, Elsa Hunter, Spalding-Gabrilowitsch (sonatas), Milstein, Gurewich (saxophone), Lhevinne, Smeterlin, Anderson-Scionti.

⁂

The advance publicity material of the Capitol Theatre announcing Mary Garden's engagement there, had this passage: "In the role of the comique in Charpentier's Louise she immediately became a great favorite of the French public."

⁂

When the jazz composers get symphonic they usually get too long.

I understand that there is to be a Surprise Party at the Metropolitan Opera House on Sunday, February 26, along the exotic lines of similar entertainment last winter when all the dignified luminaries of that honorable company kicked up their heels and exposed their comedy talents. What a nice time all the "stars" are going to have, and above all, what fun for the audience. I only hope that Lucrezia Bori does another toe dance. Can't they get Lawrence Tibbett to do three rounds in the boxing arena with Lauritz Melchior? I'd like to see that fight. And how about another match between Tokatyan and Lauri-Volpi? I'd put up good money, too, if they'd auction off a cake made by Schumann-Heink and tatting done by Rosa Ponselle. And put me down, too, for a couple of plates of spaghetti if made under the knowing supervision of Martinelli, Doninelli, Gandolfi, and others of the Italian wing. There should be, too, an imitation student fraternity *Kommers*—with near-beer of course—the coed participants being Laubenthal, Leider, Melchior, Windheim, Schützendorf, Clemens, and perhaps "as guests" from America, Bampton, Doe, Swarthout, Johnson. Not exactly to my distaste, either, would be to hear Lily Pons do a torch song, and I think I'd jump right into the flame.

* * *

Tee, hee! When Paul Whiteman calls to his orchestra players to go on the stage, he whistles on his fingers and yells, "Come on, you guys." However, as performers, Paul and his troupe certainly are regular guys.

* * *

Whether I'm invited or not, even in the homes and at private clubs I know what's going on, especially when parties are thrown. There was, f'instance, the surprise dinner given at the Harmonie Club to Siegfried H. Kahn (prime host to musicians) by his wife in celebration of his sixtieth birthday. It was a stag affair, but Mrs. Kahn had invited all her husband's closest friends, with Leonard Liebling as toastmaster. Others of the twenty-four present were Major William Kobbé, Alexander Siloti, Rubin Goldmark, Olin Downes, Montague Glass, Josef Stransky, Dimitri Tiomkin, Sigmund Spaeth, Willem Willeke, Wallace Cox, Gustave Kahn, Artur Halmi, Clarence Adler, Frederick Sperling, Paolo Gallico, Dr. Rollo Reynolds, Dr. Frederic Bierhoff, Dr. Gordon Pollock, Jacques Danielson, Evsei Beloussoff, Alexander W. Greiner. After the feed, the toastmaster told the somewhat embellished story of the celebrant's life. Sigmund Spaeth led the company in a song of greeting with words of his own, and did a comic parody at the piano. Wallace Cox also authored a text sung by himself. Frederick Sperling, inventor of a clever shadow theatre, showed scenes from the Kahn career. Speeches were made by Messrs. Liebling, Goldmark, Downes, Reynolds, Stransky, Bierhoff, and the "birthday child." As far as the talking was concerned, I don't feel that I missed much, but I certainly would have appreciated some of the delicious suckling pig which I, disguised as a waiter, helped to hand around. And how those musicians did gorge. Don't tell me that art is their chief nourishment.

* * *

Then there was the surprise birthday party to Mischa Elman (forty-two years old), given by his family. I think that the guests really were the surprised ones, because when they arrived they saw a veritable orchestra of string players, some of whom, with Mischa, first played a Mozart quintet and then accompanied him in the Bach E major concerto and the Bach concerto for two violins, Mishel Piastro being the solo partner. And how those two babies did parley artistically with the "Cantor of Leipsic," as my critical superiors like to write in their didactic (I almost wrote "dank") reviews. After so much classical music, and none of my favorite jazz, I got terribly hungry and thirsty and did a little dance of joy when the groaning board of eats and liquids finally was uncovered. Elbowing aside Charley Wagner, Mrs. R. E. Johnston and her sister, Miss Breid, Josef and Rosina Lhevinne, Evsei Beloussoff, Mr. and Mrs. Clarence Adler, Vera Brodsky, Victor Chenkin, Nicholas Moldavan, Grena Bennett, Horace Britt, Francis D. Perkins, Louise Behrens, and about eighty-four others (there were 100 guests in all) I grabbed myself a turkey drumstick, a huge hunk of ham, some salad, tongue, several sandwiches, four glasses of beer, and put down the evening as a fully satisfying success.

* * *

I was told the other day that someone said to an accompanist who once played for Chaliapin, "Good lord! You're just like the bull in a Spanish bull fight. No matter what trick you play to dodge the matador, he gets you in the end. Playing for Chaliapin with his amazing idiosyncrasies must be torture for an accompanist." The poor accompanist sadly murmured something inaudible.

* * *

Like Siegfried, I understand the language of birds, and I overheard two of them the other morning, whispering that Evelyn Berckmann, having fallen in love with the playing of the Brodsky-Triggs pianistic team, has transcribed for them the Dance of the Tumblers, from Rimsky-Korsakoff's Snegurotchka. The pair will premier the work shortly at one of their regular Sunday night broadcasts over Station WOR.

* * *

Fie upon you, RKO Theatre in Radio City, for giving notice to your excellent orchestra, and putting in a jazz band. Fie, not to say phooey!

IMPRESSIONISMS
By Haile Hendrix

ERNEST SCHELLING

Music Notes From Coast to Coast

BINGHAMTON, N. Y.—The music department of the Monday Afternoon Club introduced Miriam Marmein, American dancer, at the January 16 meeting. Miss Marmein presented a program of variety and originality, achieving with equal ease expression of tragedy and satire. Her interpretations were exquisitely delicate, and she articulated with grace. The numbers given were Ritual (Rebekoff), The Fountain (Chopin), Serpent (Holst), Prima Donna (Bazzini), Modern Ballerina (Gershwin), Green Troll (Grieg), La Ballerine (Delibes), Egyptian Dance (Verdi), and His Maiden Voyage (Holst). Jean Buchta was at the piano.

The January meeting of the Harmony Club was held at the home of Mrs. William B. Thomas. Philadelphia As a Musical Centre was the theme of the program presented. Mrs. Frederick Williams spoke of the various musical societies, artists and composers. Mrs. Leo J. Buckley gave a brief history of the musical life in Philadelphia from colonial days to the present time. Mrs. J. Emery Kelley sang The Garland and With Pleasure Have I Passed My Days (Francis Hopkinson); Irene Smith played Irish Lullaby and Whither (Agnes Clune Quinland); vocal selections by Mrs. J. Herbert Mungle were Heart's Secrets (Edward Ellsworth Hipsher) and Fairy Rockets (Milton Harding); Mrs. John Kirby offered two piano solos, Digue (Von Sternberg) and Forest Voices (James Francis Cook); Greta Linkletter sang Times End (James Francis Cooke); and Mary Alice Brownlow played Old Dutch Song from a Rontgen composition arranged by Josef Hofmann.

Jess Weston gave a tea in honor of Frederic Dixon, who gave a recital in Endicott the following evening. Mr. Dixon played a group of piano numbers which were well received. The program opened with ballad in G minor (Grieg), followed by Submerged Cathedral and The Dance of Puck (Debussy), By the Seashore (Smetana), a Chopin group including prelude 19, nocturne in D flat, and étude in E minor, and concluded with the Schumann concerto, Mr. Weston at the second piano. Mr. Dixon played ten encores. I. S.

BIRMINGHAM, ALA.—Mary Cook Coward, Birmingham's blind soprano, was presented in concert by the Lions Club, for the benefit of the blind institutions of the city. A large crowd attended and greeted the gifted singer enthusiastically. Minnie McNeill Carr was at the piano. Mrs. Coward sang several groups of well selected modern songs, and Vissi d'Arte from Tosca (Puccini), which particularly suited her voice. She has been invited to sing for the biennial of the National Federation of Music Clubs in Minneapolis next May. Assisting her in this concert at the Jefferson Theatre was the Alabama Boys Industrial School Band, which gave evidence of splendid training.

The Birmingham Music Club presented the New York String Quartet as the third in its series of artist concerts, at Phillips Auditorium. Their program of chamber music was of an unusually high order and exquisitely played, eliciting the heartiest applause and many encores from the appreciative audience. It was pronounced one of the loveliest concerts that has been offered in this city. Mrs. M. V. Joseph entertained in their honor after the concert, especially honoring Milton Prinz, cellist. The balance of the personnel of the quartet is Ottokar Cadek, first violin; Jaroslav Siskowsky, second violin; Ludwig Schwab, viola.

The Birmingham Music Teachers Association held its January meeting at the Southern club, with Estelle Allen Striplin presiding. Mrs. Emmet Johnson was leader of the program, which continued the year's study of contrasts of the Romantic and Modern Periods. Those on the program were Jane Hamill Westbrook, Mmes. R. L. Houston, J. Ward Nelson, and Walter Heasty.

The Birmingham Music Club offered the Pulitzer prize-winning play, Of Thee I Sing, as a reading at its Morning Musicale last month, with Alice Harsh as the reader. Jane Hamill Westbrook, pianist, and Harold Johnson, violinist, played a short program before the reading. A large audience attended and enjoyed both the inimitable wit of the play, and its excellent reading by Miss Harsh.

The Young Musicians Group of the Birmingham Music Club presented Joyce Lyon, pianist, and Sherrod Townes, baritone, of Clinton, Miss., in concert at the Birmingham Conservatory of Music. Both of these young musicians are graduates of the Cincinnati (O.) Conservatory of Music. Miss Lyon played several difficult groups with artistic finish, including Beethoven, Schumann, Brahms, Rachmaninoff, Whithorne, and Paderewski. Mr. Townes, pupil of John A. Hoffman at the Cincinnati Conservatory, displayed a fine baritone voice, excellently controlled and intelligently used. Following a group of German Lieder, he sang Israfel by Edgar Stillman-Kelley, which was a favorite with the audience. Other classical and modern groups concluded the program. Miss Lyon was the accompanist.

Estelle Allen Striplin presented several pupils in recital.

Antoinette Cranmer, soprano, voice pupil of Alice Graham, sang at the January meeting of the D. A. R.; for the Ensley Highlands Methodist Bible Class; at the Central W. C. T. U. luncheon, and for the reception by the Birmingham Chapter Mississippi State College alumni in honor of Eugenia Eckford. A. G.

SAN ANTONIO, TEX.—The college group of the San Antonio Musical Club (Mrs. Lewis Krams Beck, president) presented an interesting program. Russell Harper discussed the advantages of dramatic art; Allie Mae Wilson gave an account of the convention of the Texas Federation of Music Clubs, held at Kingsville, and played an original composition; and eight members of the group appeared.

The Tuesday Musical Club (Mrs. Eli Hertzberg, president) sponsored a program by Rose Osmon, Estelle Jones and Walter Dunham, organists, Ruth Howell, violinist, and Mrs. Fred Jones, soprano. The accompanist was Walter Dunham. This was the

(*Continued on page 27*)

OBITUARY

Mrs. Katie Wilson Greene

WASHINGTON, D. C. — Katie Wilson Greene, manager of concert and opera here, died on January 26 at the home of her niece, Mrs. Earl Dorsey, formerly Dorothy Hodgkins, who has been associated with Mrs. Greene in her business for many years. Mrs. Greene was an amateur singer in her youth. She took up teaching, and after her marriage she and her husband, the late Thomas Evans Greene, tenor, opened the Wilson-Greene School of Music. Mrs. Greene's career as a manager began more than twenty-five years ago with a mammoth concert by Lillian Nordica in the National Theatre here. She next presented the late David Bispham, and from then on she was active in this work. The last years of her life she was giving about thirty concerts each season. She brought the Metropolitan Opera Company to Washington for some six seasons; other attractions which she offered were the Boston Symphony Orchestra, Chaliapin, John McCormack, Teritza, Lily Pons, Sigrid Onegin, Paderewski, Martinelli, Fritz Kreisler, Jan Kubelik, Heifetz, Mischa Elman, Josef Hofmann and others. The present season's schedule holds four concerts to be given after her death—the Boston Symphony Orchestra, January 31; Paderewski, March 22; Lily Pons at a date not yet set; and Yehudi Menuhin, March 29. Besides Mrs. Dorsey, Mrs. Greene is survived by a brother, J. M. Wilson, several nieces and nephews. K. S. B.

Helen A. Knapp

RYE, N. Y.—Helen Adele Knapp, pianist, teacher and a trustee of Skidmore College, died here on January 24 at the home of her parents. She was thirty-three years old. Miss Knapp appeared as solo pianist with the Cleveland Orchestra in 1927 and also made concert appearances with the Chaminade Trio. She had been glee club instructor at the Spence School, New York, and taught piano at the Ely School, Greenwich, Conn. She studied piano under Walter Squire, a pupil of Ossip Gabrilowitsch. After her graduation from Skidmore College in 1920, Miss Knapp became supervisor of the public schools at Ogdensburg, N. Y. Later she held a similar post at the Eastern Liggett School of Detroit. She is survived by her father, Edwin N. Knapp, proprietor of Ware's department store, New Rochelle, N. Y.; her mother, a sister and a brother. R.

Bernardo Olshansky

UNION CITY, N. J.—Bernardo Olshansky, Russian baritone, formerly a leading member of the Boston Opera Company, died at his home here on January 25 at the age of forty-six. Mr. Olshansky was born in Kiev, Russia, and was brought to this country when he was six. He studied in Milan, Italy, and made his début with the Boston Opera Company. While with that organization he sang with Mary Garden, Lucrezia Bori, Caruso, Lillian Nordica, Tetrazzini and others. He also sang with the Montreal Opera Company and the National Opera Company. During his twenty-five years of concert and opera singing, he appeared in every state in the union. The last ten years of his life he had devoted to concert singing, appearing at Southampton, Palm Beach and Newport as a protegé of Louis Simmions. His last public New York recital was at Town Hall, March 14, 1932. On Christmas morning, he gave a program of Russian songs over WOR. At the time of his death, he was about to leave for a concert tour of Florida. C.

Dr. John Myers Furman

The Rev. Dr. John Myers Furman, owner and head of the Irving School, Tarrytown, N. Y., died on January 24 in New York at the age of sixty-six. Dr. Furman was born in Schenectady, N. Y. After graduating from Union College in that city, he studied organ at the New England Conservatory of Music, Boston. In 1891 he bought the Irving School, one of the oldest preparatory institutions for boys in the country, but never abandoned his organ playing. A close friend of John D. Rockefeller, he played birthday organ concerts at the Rockefeller estate at Tarrytown, and was organist at the First Reformed Church, Tarrytown, for over forty years. In 1919 he became a deacon of the Episcopal Church and two years later was ordained a priest by Bishop Manning. However, he preferred his work at the school to assuming a charge. He was the author of a number of books on pedagogical subjects and was a progressive in his views of education. Surviving are his wife, the former Anna Cuyler Rector; two daughters, three grandchildren and a sister.

Honoré Vaillancourt

MONTREAL, QUE. — Honoré Vaillancourt, baritone and founder of La Societe Canadienne d'Operette, died here on January 25 at the age of forty. He began the serious study

(*Continued on page 22*)

MISCELLANEOUS CONCERTS and MUSICALES

Huhn Conducts Catholic Diocesan Choristers

BROOKLYN, N. Y.—The Catholic Diocesan Choristers of Brooklyn gave their tenth annual concert on January 19 at the Brooklyn Academy of Music, the occasion being under the patronage of the Rt. Rev. Thomas E. Molloy, Bishop of Brooklyn. Bruno Huhn is the conductor of this body, and the soloists were Phradie Wells, soprano of the Metropolitan Opera Company; and four singers from the choir's ranks, Master George Strasser, soprano, Raymond McMurray, alto, Carl Mathieu, tenor and the Rev. Lawrence H. Bracken. The chorus (which numbers 105 voices) gave their usual finished performance, characterized by tonal breadth and flexibility, excellent dynamic shading and meticulous response. They sang Concordi Laetitia, a twelfth century hymn to the Virgin, two Palestrina numbers, My Bonnie Lass She Smileth (Edward German), The Shadow March (Protheroe), Prayer of Thanksgiving (arranged by Kremser), Funiculi, Funicula and other numbers. The boy sopranos displayed skill and musicianship in Mendelssohn's The Maybells and the Flowers. Father Bracken scored in three traditional Irish songs, and Miss Wells' vocal beauties were exhibited in a Verdi aria, Over the Steppe (Gretchaninoff), Winds (Marguerite Lawrence Test) and Take Joy Home (Karolyn Wells Bassett). Master Strasser met with success for his singing of a traditional hymn, Mr. Mathieu for his projection of an excerpt from Mendelssohn's Elijah. Mr. McMurray and the choir combined in another Mendelssohn item. There was an audience which filled the auditorium and gave every indication of delight in the offerings of Mr. Huhn and his cohorts. L. S.

* * *

Music Society of New York in Concert

The second in a series of eight concerts by the Music Society of New York (Clara Dellar, director) at the Gotham Hotel, New York, was held on January 17. The artists heard were Henriette Wakefield, contralto; Martino Rossi, baritone; and Paul Sargent, pianist. Miss Wakefield sang an aria from Meyerbeer's Le Prophete, a Bretonne popular melody, Gretchaninoff's Trieste est la Steppe, Lieder by Strauss and Hildach, and several songs in English. Her well modulated voice, clear diction and familiarity with the various styles of her contributions made her singing highly enjoyable. Mr. Rossi disclosed his artistry in numbers by Handel, Scarlatti, Mozart, the Andrea Chénier monologue (which brought him an encore), and songs by Quilter, Kahn-Grey and MacFadden. His pianissimos were delightful in Handel's Ombre mai Fu, and the monologue was sung with dramatic intensity and fine color effect. Mr. Sargent presented the Hess arrangement of Bach's Jesu, Joy of Man's Desiring, and numbers by Brahms, Ireland, Debussy and Ibert in musicianly style, with clear technic and sympathetic touch. His nuances were effective in Debussy's La Fille aux cheveux de lin. Paul Eisler gave fine support to the singers. The audience registered its complete approval. O.

* * *

Mme. Carreras Holds Reception

Maria Carreras held a reception at her home for the new Italian Consul-General, Commendatore A. Grossardi and Mrs. Grossardi, on January 15.

A feature of the afternoon was the playing of Chopin, Debussy, Pick-Mangiagalli and Dohnányi numbers by Glauco d'Attili, eleven-year-old piano prodigy, whom Mme. Carreras hopes to present publicly.

Among those present were Mrs. E. F. MacCann, Mr. and Mrs. F. Dolger, Mr. and Mrs. S. Fusi, Mrs. Lionel Perrera, Dr. Logoluso, Cavaliere A. Corigliano, Mr. and Mrs. H. Fontaine, Bruno Zirato and Nina Morgana, Mrs. Giovanni Martinelli, Margherita de Vecchi, Honorable Falbo, Mrs. and the Misses Falbo, Mrs. Berta Gerster Gardini, Verna Carega, Professor and Mrs. Prezzolini, Dr. Gaudiani, Dr. and Mrs. Secondari, Mrs. F. White, Elizabeth and Isabel Delehanty, Mr. and Mrs. Remo Bolognini, Ugo V. d'Annunzio, Count A. Facchetti-Guiglia and daughter, Arturo Noci, Luigi Lucioni, A. Moretti, U. Bava, Jeanette de Geelen, Alexander Kelberine, Tecla Mancini, Mrs. George Harris, Mrs. Edwin Harris, Mrs. Samuels, Mrs. Henry Hadley, Mr. and Mrs. Michaelion, and Mrs. August Spanutti.

* * *

Parvin Titus in Organ Program

Parvin Titus, organist of Cincinnati, O., gave a program of classic and modern organ music on January 17 at Wanamaker Auditorium, New York. An interested audience listened to the A minor prelude and fugue (Bach), a test of ability; heard Parker's allegretto (from a sonata) with evident pleasure, and loudly applauded Ben Jonson's Pleasure, by Robert Milford. Mr. Titus played his program from memory with sincerity, good taste and clarity of manual and pedal technic. F. W. R.

* * *

Radio Artists in Recital

A group of prominent radio artists were presented by the Rubel Society of New York City on January 16 in an interesting program of vocal and instrumental music. Billy Bruce successfully caught the mood of several light songs and delivered them in a voice that was warm, vital and completely at ease; and Florence Case, contributing music in a similar vein, brought freshness, color and personal charm to her portion of the program. Sylvia Altman, pianist, Julian Altman, violinist and Urban Intondi, cellist, three youthful performers whose work as the Young Artists' Trio has been heard on the air for several years, played with sincerity and a degree of technical finish that displayed itself with particular effect in a rondo by Haydn. Rex Sheridan, baritone, concluded the recital with three selections, comprising Song of the Volga Boatmen, Tally-Ho and a negro spiritual. His tones were smooth and resonant, responding effortlessly to the demands of the music. At the piano for Mr. Sheridan was Helen Crafts, who provided sensitive and inteligent accompaniments. A large audience greeted the artists with enthusiastic applause. A. S.

* * *

Noyes Dance Group Seen in New York

The group of dancers originally founded by the late Florence Fleming Noyes, now headed by Catherine Rapp and Valeria Ladd, presented a program entitled "Awake, Olympus!" at the Avon Theatre, New York, January 21. The dominant note is that of joy, expressed in the unstudied gaiety of the days when the world was young. There is inherent grace and plasticity in these dancers, individually and as a group, and the choreography of their offerings is unhackneyed and pleasing. The dances bore the names, The Awakening of the Tanagra, Hebe Dancing in the Presence of the Gods, To Dionysus, The Mist, and other similarly suggestive titles. A sold-out house watched Awake, Olympus! with keen enjoyment. Accompanists were Elizabeth Bussarde and Madeline Meredith. S.

* * *

Kraeuter-Alairé-Martel Musicale

Phyllis Kraeuter, cellist, Berenice Alairé, soprano, and Joseph Martel, baritone, collaborated in a musicale sponsored by Eleanor Powell Lyon for a charity benefit, at Hotel Esplanade, New York, January 15. Miss Alairé evidenced poise and vocal skill in three Bird Songs, an aria by Auber, and The Nightingale (unaccompanied). The Indian Bell Song was added by request. The young girl's high D's, E's, and a high F were marked by facility of execution. Miss Kraeuter played works by standard classic and modern composers with noble tone and temperamental abandon. She also added further items. Mr. Martel's full tones and clear enunciation were admired in songs by Handel and the Americans, Powers, Forsyth and Sanderson. Efficient accompanists were Mary Keegan and Leonore Kraeuter. F. W. R.

* * *

Gunther Ramin Gives Organ Evening

Gunther Ramin, organist at St. Thomas' Church, Leipsic, which Johann Sebastian Bach made famous, and who also gives organ instruction at the Leipsic Conservatory and the Berlin Hochschule, was heard in a program covering items from Pachelbel and Buxtehude (predecessor of Bach) to Reger, at Wanamaker Auditorium, New York, January 19. The vivid performance, sovereign command of fingers and feet, and a certain spontaneity of interpretation, found quick response in the listeners, who gave him rounds of applause. His improvisation on the hymn-tune known as Saint Ann was undoubtedly the climax of the afternoon, with its clearly defined construction, varied registration and effective finale. F. W. R.

* * *

League of American Pen Women Musicale

Florence Foster Jenkins opened the series of events given under the auspices of the National League of American Pen Women, New York branch, with a musicale on January 16, and this was followed by a musicale-tea given by Marchesa deBoni at the Washington Hotel, New York, January 19. During the course of this event Katharine Ruth Heyman, pianist, exponent of the moderns, played works by Stravinsky and others; Laura Williams gave Arabian love-songs in costume, accompanying herself on a lute; and Mme. Soudeikine sang songs by modern composers, Frank Chatterton at the piano. R.

* * *

Alton Jones at MacDowell Club

Alton Jones attracted a good-sized audience to the MacDowell Club, New York, on January 22, when he gave the following program: prelude and fugue in A minor (Bach-Liszt); Capriccio, op. 116, No. 1, Capriccio, op. 76, No. 1 and Rhapsodie, op. 79, No. 2 (Brahms); prelude, chorale and fugue (César Franck); Dr. Gradus ad Parnussum and La Soiree dans Granade (Debussy), Tarantella from Venice and Naples (Liszt).

Mr. Jones is no stranger to MacDowellites as he gives a recital for them each season. In rare form on this occasion, he again revealed the attributes of his art which have placed him in the front rank of younger pianists. His program was varied and held the listeners' interest throughout. His technic was splendid and he put much color and emotional feeling into his playing. Mr. Jones is a clean-cut pianist, accurate and sure; his tone is especially good. There was much applause and a number of encores. J. V.

Children and Concerts

(*Continued from page 6*)

morning, my dear children" does not—with one almost visible, up-sweeping motion—turn a hundred little noses skyward.

We may select our children's food and clothes, as well as their books and music, but whether they really enjoy them we can judge only by their visible and sometimes distressingly audible reactions. It is not hard to watch a child at a concert and tell whether he is or is not enjoying himself, but whether he is deriving the deep, aesthetic benefit which we hope in some degree to share with him we can only imagine.

To summarize: (As though we had really covered some ground) The ideal process of developing an appreciation for good music by listening might be as follows: We should interest the child; should present, for his enjoyment, intriguing music beautifully played,—and consider whatever we are trying to do accomplished. We may at least be able to vaccinate him, so to speak, so that later, when he is exposed (without chaperonage) to the noisier and apparently more popular musical vices, he will have some slight musical background to guide him and quite unconsciously determine his musical tastes.

A child who has heard only good music is fortunate indeed. If he has heard the kind of good music which he can reasonably be expected to enjoy he is even more to be envied. If no one has mentioned in his presence that he is being "educated" he can almost be said to have been born holding a silver spoon. As far as anything is certain in this uncertain counterpoint, his future musical good taste is assured. After all, there are certain words children should never hear, which even adults—when enjoying themselves—may find distasteful. Education is one of them.

League of Composers Giving All-American Items

The League of Composers is presenting an all-American program of first performances tomorrow (February 5) at the French Institute, New York. The list holds a string quartet by Mark Wessel, to be played by the New York Art Quartet; a suite for flute and piano by Suzanne Bloch, youngest daughter of Ernest Bloch, performed by Georges Barrère and the composer; a string quartet, Andante Molto Tranquillo, by Israel Citkowitz; two short songs by Vivian Fine for voice, violin and viola, sung by Mildred Kreuder, with Joseph Vieland and Yasha Fishberg as the instrumentalists; and the Stabat Mater of Virgil Thomson for string quartet and voice, with Ada MacLeish as the singer. The last named work was premiered at the Yaddo Festival last spring.

Long Island Federation Hears Blind Artists

Two blind artists, Gertrude Lyons, soprano, and Edwin Grasse, violinist, organist and composer, were guests of honor at the recent fifty-fifth convention of the Long Island Federation of Women's Clubs, held at the Hotel St. George, Brooklyn, N. Y. Mr. Grasse played two violin pieces, Sinding's Romance in E minor and his own Waves at Play. Miss Lyons sang numbers by Benedict, Massenet and La Forge. February 6, Miss Lyons will be heard in concert at the Jamaica (N. Y.) High School.

CONCERT PROMOTION

How to Get Your Money's Worth Out of Newspaper Advertising

By F. C. SCHANG

WHEN the Musical Courier invited me to start a new department in this paper, intended as a weekly feature wherein may be discussed all phases of concert promotion and advertising, I gladly consented. I realized, of course, that fundamental theories of advertising and exploitation are easily obtained by the study of many text-books. But experience has informed me that most concert managers have not bothered about such things, and I hope they will welcome the restating of the principles applying to their business in terms relating to their everyday problems.

I am mindful also that oldtimers like Fritschy of Kansas City, Furlong of Rochester, and "Bee" (L. E. Behymer) on the West Coast, will smile at the temerity with which such a task is undertaken. These gentlemen and perhaps a dozen others are veterans who, when they order a hundred window cards, do not leave them in an unopened bundle under the desk until after the playdate. Also, when they pay upwards of fifty cents a line for advertisements in the local papers, they study the wording and typography very carefully to get their money's worth.

There are now 4,000 persons in the United States, Canada and Cuba who are concert managers in one way or another. The great majority are concert managers only incidentally. The chairman of a concert committee of a school or college may be a teacher who is suddenly delegated to promote a series with no previous experience. Shuffling of officers in a ladies' music club may bring a housewife to the chairmanship of a committee presenting a large course of expensive artists. With all the enthusiasm and ability in the world, such a leader must welcome guidance of a practical nature. It is to this latter sort of concert manager, suddenly projected into a strange field of activity, and to the new impresario about to try his wings, that this column is mainly dedicated. Such persons are invited to use the column as a forum for the solution of their problems, and from time to time successful concert managers such as Kellogg of Hartford, Judd of Boston, Beegle of Pittsburgh, and others will be called upon to assist in the answers.

It is the custom of show business that the attraction supplies its own paper and advertising material, and from an advertising and promotional standpoint, a concert is a show. Thus, every artist and attraction undertakes to supply to the local manager the necessary materials and information to launch a campaign in the city where the concert is booked. A concert manager has a right to expect a quantity of good clear photographs, suitable for reproduction in the daily papers, mats, electro-plates, both fine and coarse screen, a book of press stories, circulars, window cards, and in the case of larger attractions, paper for billing, which may consist of three sheet posters only or three sheets, one sheets, eight sheets, and even twenty-four sheet stands. All of this material will in later articles be discussed and its best uses explained.

If one single item in the campaign for the promotion of a concert is to be taken as the most important, that item must be paid advertising in the daily papers, and for that reason this subject has been selected for the present article. If none of the material expected arrives, or if on arrival it is found to be unsatisfactory, it is still possible to run a concert successfully by means only of advertising in the daily papers. Why then, it may be asked, go to the trouble of supplying all of this material and why should the manager go to the trouble of distributing it? The answer is that a proper campaign is a well-rounded campaign and one that covers all fields and overlooks no tricks. Furthermore, when a concert is run for profit, economy is essential, and newspaper advertising is costly. Therefore, other forms of advertising less costly must be counted on to deliver part of the patronage expected at any concert.

Since paid advertising in newspapers is costly, such advertising must be given the most careful consideration by the local manager as to wording, typography, location, amount of space used and number of insertions.

After the budget for newspaper advertising has been settled upon, the manager should decide how this money is to be distributed between morning, evening and Sunday papers, which may be printed in the city

(*Continued on page 22*)

Concert Promotion

(*Continued from page 21*)

in question. In showing favoritism to one paper over another, two points should be borne in mind: (1) circulation; (2) amount of editorial space devoted by the newspaper to music. The latter consideration may in some cases be more important than the former. For instance, in New York City the Daily News, a tabloid paper, has a circulation of over a million. The New York Evening Post has a circulation of under 100,000. Yet, by common consent, a concert artist is wiser to spend his money in the Post than in the Daily News, because the quality of the circulation of the Daily News can be judged by the character of its reading matter and the fact that no music department is run and the lack of one is not missed. Similarly, in the City of Boston, the Boston Evening Transcript has a comparatively small circulation but this circulation is of the highest class, and the Transcript devotes more space and attention to music than all the other papers combined. Its critic, H. T. Parker, has a national reputation. No concert, therefore, is ever given in Boston without advertising in the Transcript, and this is good business.

Let us assume that a city has one morning, two evening and one Sunday paper, and that the circulation for each is about the same and all have good music departments. The manager should properly run a display advertisement for each of three Sundays prior to the date of the concert in the Sunday paper, and daily in the morning and evening papers for at least seven days prior to the playdate. If the rate is high, the evening papers may be alternated or a few days skipped, or every other day skipped in the morning schedule. If the rate is low, more insertions may be added or larger space used.

The actual amount of space used for each insertion is governed by the cost, by the character of the amusement columns in the paper, and by the location in the newspaper of said amusement column. In larger cities, where the rate is high, the amusements are usually classified and small ads will suffice. The daily ads, however, should not be less than twelve lines and the Sunday ads should be a minimum of two inches over two columns. Where rates are reasonable and a large amount of illustrated display motion picture advertising is run, an attempt should be made to differentiate concert advertising in character of copy and in design of the advertisement.

At this time it may be well to submit for your consideration an axiom in show advertising: *"Never run an announcement when you can run an advertisement."* An announcement contains the bare facts of a concert and assumes that the public knows the article advertised. An advertisement assumes nothing and in addition to announcing the attraction, attempts to sell it.

A simple announcement, "Auditorium Tonight, CARUSO" might suffice for that unparalleled name of the show world. It does not apply to any other. And it would only suffice in connection with other complete advertisements and much prior publicity fixing the artist's concert in the public mind. A bare statement of this sort never gives you your money's worth, for there are always new readers of every issue of a paper who have not followed the campaign which has passed. Such a new reader, chancing upon the above announcement, might reason, "What? Caruso here tonight? Can't be possible. Must be a picture."

The advertisement might have stated "Auditorium, 9th & Walnut, tonight at 8:30 sharp. Only appearance this season. Enrico *Caruso* himself in person. The world's greatest tenor in a program of the airs he has made famous. Hear Caruso sing Pagliacci, Aida, Flower Song from Carmen, O Sole Mio and a dozen other favorites. Auditorium Box Office open all day. Stage seats now selling at $3.00. 1,000 standing room at 7:30 p.m. at $1.50."

A proper advertisement should answer at once every question the prospective purchaser may have in mind. Name of hall, (address if out of way), date and hour of concert, name of artist, kind of performer, some identifying phrase, ticket prices and particulars of sale, management should all be included in EVERY insertion.

(*To be continued*)

Emiliana de Zubeldia and Clarita Sanchez in Recital

A recital of piano compositions and songs based on Latin-American poetry by Emiliana de Zubeldia, was interpreted by Miss de Zubeldia and Clarita Sanchez, soprano, at Roerich Museum, New York, on January 25. Miss de Zubeldia, an unusually fine pianist, possessed of a charming personality, has a mission to educate people to realize the obscure but innate beauties in music based on the scale, free rhythm and form of her ancient Basque race, which existed before the Egyptian civilization. Were she to confine her efforts to works in the more modern idiom—music that the average listener could understand and appreciate, she would be a popular favorite. Of the compositions presented, the songs, which were capably sung by Miss Sanchez, made a special appeal. Un buen dia, La Niña de Guatamala, El Papagayo and Yumuri (the last two repeated) were interesting. The Suite Basque and some other short pieces could only be appreciated after more hearings. It was a cultural recital, artistically presented and much enjoyed. G. B.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Numerous Performances for Beach Works

During January a number of compositions of Mrs. H. H. A. Beach were performed in New York. January 24, the Saint Cecilia Society sang The Sea Fairies, a cantata for women's voices, with Mrs. Beach at the piano; 29, her suite for two pianos on old Irish folk songs, was played by Mrs. Beach and Jewel Bethany Hughes on New York Composers Day of the Matinee Musicale at the Hotel Astor; 29, her choral work, The Canticle of the Sun was presented by the Grace Church choir of forty boys and men (Ernest Mitchell, choirmaster). February 6, Mrs. Beach will play her Out of the Depths, Young Birches, and From Blackbird Hills (Omaha Indian tune) at a concert at the MacDowell Club given by composer members. The Mendelssohn Glee Club plans to include a number by Mrs. Beach on its program of February 7; and Ruth Shaffner, soprano, will offer five new songs of this composer at Roerich Museum, February 20.

Hugh Porter Gives Organ Series

The second recital of strictly organ music (not transcriptions) by Hugh Porter at the Second Presbyterian Church, New York, presented early composers ranging from Purcell (English) to Frescobaldi (Italian), Couperin (French), Buxtehude (German), d'Aquin, Muffat, duMage; and ending with Porter's own arrangement of a Tenaglia aria. Undoubtedly these organ composers influenced Bach, for they introduced novel effects, later augmented by Bach. The frequent use of the mordent; the trill ending the phrase; the unexpected ending on the tonic major in place of minor—all were included in pre-Bach music and utilized by him in elaborated degree. The nine works on the program covered a wide range of feeling and style.

The third program, on January 22, brought early Bach works, several of them originally written for harpsichord, violin, pedal-cembalo or ensemble. The prelude and fugue in D and G minor showed a melodious Bach; the trio-sonata in D minor preceded a toccata, adagio and fugue in C, and constituted the most imposing offering of the afternoon. A singing melody on the clarinet-stop, a little English horn, and the final fugue on a lilting theme—here was a series of pieces calculated to show the usually stern, classic Bach in a merry mood. The sweet pastorale in F caught general attention, while the music of Goethe's time was represented by a work of Duke Ernst of Weimar played by Mr. Porter with sovereign technic. Increasingly large audiences attend the Porter recitals. F. W. R.

Elman and Hutcheson Draw Toledo Throngs

Civic Music Association Presents Austral and Amadio

TOLEDO, O.—January in Toledo vies with May, traditional month for music festivals. No less than five major concert programs were given in addition to other musical events of general interest.

One week's offerings included a violin recital by Mischa Elman, under Town Hall sponsorship; two concerts of the Philadelphia Orchestra (Leopold Stokowski, conductor) at the Toledo Museum of Art; a program by Florence Austral, dramatic soprano, and John Amadio, flutist, in the Civic Music Association series; and a song recital and lecture by Albert Rappaport, tenor, under the auspices of the Saturday Night Open Forum.

Later in the month Ernest Hutcheson, pianist, opened the 1933 concert series at the Art Museum, and the Toledo Philharmonic and Toledo Civic Symphony orchestras gave their first concerts of the season.

Patronage of these events was significant. Nearly 2,000 persons attended the Elman concert, while capacity audiences (1,500 the first night and 1,700 the second night) heard the Philadelphia Orchestra. The Civic Music concert was attended by 1,350, and the Hutcheson recital attracted nearly 1,000 persons.

Elman's program included sonata in D major (Nardini), Symphonie Espagnole (Lalo), Air for G string (Bach), and compositions by Mozart-Friedberg, Beethoven-Elman, Chopin-Wilhelmj, Brahms-Joachim, Elman and Wieniawski.

Miss Austral sang three operatic arias from Oberon (Weber), Lucia de Lammermoor (Donizetti), and Die Walküre (Wagner), five songs by Schubert and a modern group. Amadio played compositions by Chaminade, Krantz, Schubert and Sullivan.

Among Hutcheson's programmed numbers were sonata in B minor (Chopin), sonata in E flat, op. 27, No. 1 (Beethoven), Etude de Concert in F minor and Valse-Impromptu (Liszt), and Jeux d'eau (Ravel). Three Chopin numbers, Schumann's Romance in F sharp major, and Mendelssohn's Spinning Song were played as encores.

Sunday afternoon concerts were given recently at the Toledo Art Museum by the Orpheus Club (A. E. Och, conductor) and by J. Harold Harder, organist. F. J.

Music Club Presents Frances Sebel

MIAMI, FLA.—Frances Sebel, soprano, was presented in recital by the Mana-Zucca Music Club at Mazica Hall, on January 24. She sang four numbers by Mana-Zucca—The Ocean, When You Are Near, Your Quest, and the air to Athene from the opera Hypatia. There were also French and German groups, three songs by Hughes, and four Spanish songs in costume. Frances Tarboux was at the piano. S.

Stanley Chapple Delivers Address

Stanley Chapple, principal of the London Academy of Music, and exponent of Dr. Yorke-Trotter's method of teaching musicianship, delivered an address, January 30, in the New York studio of Richard McClanahan. A group of musicians, friends, and pupils of Mr. McClanahan gathered to hear the distinguished English musician.

Sittig Trio Activities

The Sittig Trio recently returned from a tour which included concerts at Howard University, Washington, D. C.; at the Frankford-Philadelphia High School, and before the Friday Evening Club of Morristown, N. J. These were all return engagements.

Lydia Summers With Pennsylvania Orchestra

Lydia Summers, the 1932 Atwater Kent Prize winner and artist-pupil of Idelle Patterson, sang with the Pennsylvania Symphony Orchestra (under Henry Hadley) on January 15. Born in Michigan, Miss Summers began her studies in her home town of Benton Harbor, later attending the Bush Conservatory in Chicago. She has been studying for the past two years with Mme. Patterson.

Lydia Summers

OBITUARY

(*Continued from page 20*)

of singing when he was attending the College d'Iberville and his vocal and dramatic abilities were so manifest that he was given the lead in every college production. In 1917 he began his professional career as the protagonist in Les Noces de Jeannette here. He was heard in New York in Carmen, Lakmé, Faust and other operas, and toured the New England States with operetta companies. In 1921 he organized the Societe Canadienne d'Operette, a professional organization giving ten operettas a year in Montreal. The Quebec Festival of 1930 was under his direction, and this year he was manager of this city's only legitimate theatre, His Majesty's Theatre. When he died he had completed the presentation of Les Mousquetaires au Couvent.

E. K. Bennett

CINCINNATI.—E. K. Bennett, associated with the Baldwin Piano Company for half a century, and organist of the Cincinnati Lodge of Elks for twenty-five years, died at his home in this city on January 27, after a prolonged illness. His widow survives.

N.

Paulette La Farge

Paulette Celestine La Farge, wife of Maurice La Farge, died at St. Peter's Hospital, Albany, N. Y., on January 20 following an operation. Mme. La Farge was a former comedienne and singer in Paris. The latter years of her life she had been living in this country, having retired from her professional career.

Addresses Wanted

The Musical Courier desires to obtain the **present addresses of the following:**

M. E. Adler
Gregor Alexandresco
Alszlo Aliga
Achille Anelli
A. D'Orme-Baker
S. J. Barozzi
Antonio Bassi
Mrs. William B. Beach
Victor Benham
Umberto Bernucci
Mary Biffan
Edward Boatner
Emma Boehm-Oller
Zara Bouson
Margaret Bovard
O. N. Bryant
Francesco Bucca-Fusco
Lavie Cadorin
G. Carnsion
Nino Carboni
Angelo Carlino
C. Versel Chamberlain
Florence Chambers
Jessica Colbert
Norman Curtis
Stephen Czukar
Greta Dalmy
Chev. Gaulter Del'Eveille
George De Sel
Solita De Solis
Ragini Devi
Maude De Voe
Byron S. Dickson
Dmitry Dobkin
Beatrice Elliott
Frank G. Ernst
Maestro Geremia Fabrizi
Mirian Franken
Anna A. Garrett
Alexander Goldberg
Jean Heimel
Frederick Hellar
Russell Blake Howe
Floyd F. Jones
Victor H. Kasper
Alberta Lauer
Mrs. Z. P. Leary
George Lehmann
Joseph Lewin
Marguerite Lichti
Maryan Liszt
Thaddeus Loboyka
Harold A. Loring
Issay Lukashevsky
Margaret Ladley McBride
Jay McGrath
Beleska Malmoff
Joseph Mendelsohn
Helen C. Moller
Florence Nelson
Anna Nordenstrom-Law
Wm. B. Peters
Miron Poliakin
Arnold Powell
Rita Raymond
Forest Redfield
H. E. Reynolds
S. N. Rosenthal
Jean Rouse
Anna Savina
Philip Scharf
S. Scharf
Marguerite Schuiling
Josef F. Schwarz
Walter D. Smith
Edith Silance-Smith
John Steel
Harrison A. Stevens
Norman Stoneham
Marcia Sumelska
Tofi Trabilsee
Prof. A. H. Trouk
Marie Woodman Tufts
Emilio Vaccaro
Fernando Villa
Harold Von Oppenheim
Walter Von Oppenheim
Elemer Von Pichler
Pauline Watson
Colton White
Mrs. Stacey Williams
Roland B. Woodin

MARIE MILLER

Harpist

Exclusive Management
ANNIE FRIEDBERG, Fisk Building, New York

Sanromá Gives Brilliant Recital at Symphony Hall

Sevitzky Conducts Choral Concert for Enthusiastic Audience

BOSTON.—A full week of music, much of which was of exceptional quality, began on January 22, with three concerts running simultaneously in the afternoon and another in the evening. Of course, competing attractions, on this and other occasions, were not only inconvenient for reviewers, but also served to split up audiences. Yet the total attendance at the various concerts of the week indicated eloquently a healthy interest in music.

The major attraction on Sunday afternoon was Jesús María Sanromá, who gave his annual mid-winter full-length program at Symphony Hall before a goodly number of listeners. As usual, Sanromá composed his program along unhackneyed lines. He began with the lively Haydn sonata in D, followed by impromptus in G flat major and B flat by Schubert. Then came the Schumann sonata in G minor and the amusing variations on Mary Had a Little Lamb, by Ballantine. A dance by Halffter, two Porto Rican dances by Campos, MacDowell's March Wind, and two Gershwin transcriptions of his own jazz tunes completed the list.

SANROMÁ PLAYS WITH HUMOR

The modern dance pieces, though novel, did not compete in interest with Ballantine's delightful variations in the style of ten composers, from Mozart to Beethoven. The humor and satire of the composer were deftly recreated by the pianist, who took especial precaution, in the Lisztian étude, to play, as the composer directed, with "hands, arms, shoulders, back and hair." Sanromá's incisive rhythms and crisp touch in the more modern part of the program were an old story to his Boston admirers, who applauded with great enthusiasm. But a newer note in his performance was the fine lyricism he brought to the Schumann sonata.

Meanwhile the Casadesus Society of Ancient Instruments was presenting a program at Jordan Hall, attracting a small audience which was delighted by their intimate and sensitive presentation of unfamiliar eighteenth century music. The reviewer regretted inability to hear more than a small portion of the program. And he could hear none, unfortunately, of the chamber music concert being given by the Flute Players' Club. A good-sized audience here heard the Chardon String Quartet play the Schumann A minor and the Ravel quartets, and, with the aid of Ferdinand Gillet, the Bax quintet for strings and oboe. The only other work presented was Watercolors, for flute and piano, by Heinrich Gebhard, with the composer playing the piano part and Georges Laurent the flute.

SEVITZKY ENSEMBLES SURPRISE

In the evening, at Jordan Hall, came the concert of the Young Musicians' Orchestra and Vocal Ensemble, led by Fabien Sevitzky. Here was one of the surprises of years. Knowing in advance the pains which Mr. Sevitzky had taken with his two comparatively new groups, one of which consists of boys and girls in their teens, one was yet quite unprepared for what followed. In a long and arduous program, which included excerpts from Mozart's Requiem, Verdi's Stabat Mater, Weber's Oberon overture and Leo Sowerby's Money Musk, among other works, the orchestra played with an almost unbelievable precision of attack and intonation and, in general, a virtuosity quite unlooked for in an organization of non-professionals. The chorus similarly sang with beauty of tone and wide dynamic range, and with unusual sensitiveness to phrasing. Throughout, of course, Sevitzky's was the master hand, conducting with the energy of a dynamo, the skill and incisiveness of the practised musician, and the poetry of an artist. The audience, filling the auditorium, broke out into one long demonstration after another. As an interlude, as if to make his day full, Sanromá, the pianist, played a group of solos.

KOUSSEVITZKY RETURNS

Serge Koussevitzky returned to the conductor's stand at Symphony Hall on January 23, after nearly a month's absence, and led the Boston Symphony Orchestra in a program containing the suite from Rimsky-Korsakoff's opera, Czar Saltan, Death and Transfiguration by Strauss, and the seventh symphony of Beethoven. The conductor, as if eager for performance after his mid-winter vacation, seemed unusually electric in his approach to the music, at the same time that his vitality and imagination were constantly restrained to serve the composer. A notable concert was the result.

The Fisk University Choir sang at Symphony Hall, January 24, and was applauded by a large audience. Performances of unusual beauty and purity, on the vocal and choral as well as the musical side, were given a group of works from old religious masters, compositions by contemporary Americans and recent Russian masters, with Ray Francis Brown, director, conducting; of a group of choral settings by T. Tertius Noble, with the composer conducting; and of Negro spirituals, with the assistant director, Mrs. James A. Myers, leading. Various extra numbers were added, also.

TWO GREAT SINGERS

Two great vocal concerts enriched the week's music. The first was from Heinrich Schlusnus, German baritone, making his Boston début at a morning musicale in the Statler on January 25. Since the quality of his singing, musicianship and artistry are familiar elsewhere, it is unnecessary to be specific on the occasion of this belated début, except to write that the performance was quite as thrilling as the anticipation. German Lieder and three songs by Roger Quilter composed the program, which was heard and applauded by an audience that filled the ballroom.

The other notable concert came from a personality, also—Florence Austral, singing January 26 at Jordan Hall. On her few previous appearances in Boston, Mme. Austral has been heard in the wider spaces of Symphony Hall. On this occasion the management hoped to compress the same audience in the smaller hall. Physically the thing was possible; psychologically not, apparently, for an even smaller, though no less responsive, audience came to hear her. It was a pity, for the singer was magnificent. Her program, too, was mostly German Lieder, which she delivered with her unequalled vocal opulence and with musical understanding. Her husband, John Amadio, did more than fill in interludes with flute-playing, showing himelf to be an accomplished musician and artist. Nils Nelson provided excellent accompaniments for both. And it ought to be added, also, that Schlusnus was fortunate in his accompanist—Franz Rupp.

M. S.

Tansman Appears With St. Louis Orchestra

Golschmann Directs for Iturbi

ST. LOUIS, MO.—Alexandre Tansman held the interest of local music enthusiasts during his initial appearance here as soloist with the St. Louis Symphony Orchestra under Vladimir Golschmann's direction. A dominant figure in the field of musical modernism, both as composer and pianist, Tansman's visit was an interesting event. For his solo appearance he chose his second piano concerto, a brilliant and forceful work of splendid stature, having three movements of ingenious design and intrinsic musical value. In Tansman's writing there is no striving for things that do not exist. It is modern in every sense of the word, yet never far-fetched. His adherence to the melodic line is one of the several attributes that make his music easy of assimilation, and plausible at first hearing. His Two Symphonic Moments, dedicated to Mr. Golschmann, appearing on the same program, were given their world première under the meticulous Golschmann treatment. These finely contrasted pieces showed the composer's flair for color, rhythmic patterns and sustained melody, the playing of which evoked a storm of popular approval which was shared by a rising orchestra.

Last week's pair of symphony concerts brought a return of José Iturbi, pianist, as soloist, playing the fourth Beethoven concerto, and ending the program with the second American performance of Jean Wiener's Franco-American concerto. This consummate artist again revealed his many-sided genius in two works of diametrically opposite moods. His Beethoven was a gem of poetic inspiration, while the jazz concerto showed his mastery of the modern school of composition. The Wiener opus was an instantaneous hit with the audience which demanded and received three encores. While this concerto may not be considered by the serious-minded, to be of great significance as a piece of notable symphonic literature, it nevertheless is wholly worthy of a place on important programs by reason of its cleverness, its up-to-dateness, and for the relief it affords that portion of every audience whose musical appreciation is still in process of development.

Vladimir Golschmann at this concert, in addition to affording the soloist faultless accompaniments, gave impeccable performances of Mozart's Nine Kleine Nachtmusik, and the Tschaikowsky Romeo and Juliet fantasia. The orchestra under the guidance of Golschmann has risen by leaps and bounds to a peak of virtuosity never before attained by this organization, and this has resulted in a new awakening of the populace to the importance and enjoyment of symphonic music.

CONTEMPORARY CHAMBER MUSIC

A program of contemporary music was given on Sunday evening at the Park Plaza by the St. Louis Chamber Music Ensemble. The participants were Scipione Guidi, and Louis Dubinsky, violinists; Herbert Van Den Burg, viola; Max Steindel, cellist; and Corinne Frederick, pianist. A quartet by Malipiero, three piano pieces by Ernst Toch, and Divertissements for piano and strings by Alexandre Tansman, comprised the program. Parts of the Toch and Tansman works had to be repeated in response to the unbounded enthusiasm of the capacity audience, and the concert was generally conceded to be the most enjoyable and successful since the series was inaugurated last season. Owing to the present status of things, only one concert is scheduled for this season, but it is more than likely that next season will bring about a resumption of a series of three, as was given last year. The ensemble is devoted to the promulgation of modern music exclusively, and the effect of this last concert indicates that the growing interest in its appearances will soon necessitate the removal of the concerts to a larger auditorium.

O. C.

Baltimore to Hear Elisabeth Oppenheim

Elisabeth Oppenheim, pianist, who was soloist with the Pittsburgh Symphony Orchestra on January 8, is giving a recital at the Cadoa Hall, Baltimore, Md., on February 14. Miss Oppenheim will play Rondo Andantino by Philipp Emmanuel Bach, an organ prelude and fugue by J. S. Bach, a Brahms and Chopin group, Debussy's The Children's Corner, and pieces by Scriabin, Medtner and Dohnányi.

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WEVD Inaugurates University of the Air With Faculty of Outstanding Educators

Van Loon Heads Project to Include Broadcast Courses in Cultural Subjects

By MILDRED CHETKIN

On Wednesday evening of last week there foregathered at the Algonquin Hotel in New York City a distinguished company of men and women assembled for the launching—in the form of an hour's broadcast—of the WEVD University of the Air. The master of ceremonies (if the original conception of the phrase is still valid) was Hendrik Willem Van Loon who, during the course of the program, introduced before the microphone Heywood Broun, Lord Dudley Marley, Michael Strange, Thomas Craven, Fannie Hurst, Elmer Davis and several other notables.

At the helm of the project is Mr. Van Loon himself, and since he intends to give it his active support, it would seem that, at last, cultural education through the medium of radio is about to become a fact. Essentially, of course, the idea is not new. There have been numerous attempts, particularly by New York's municipal station, to conduct systematized educational courses for adults, but none of them have succeeded in achieving permanence or in attracting more than the cursory attention of listeners.

The present undertaking, however, gives promise of at least a measure of success, if only for the reason that it has already aroused sufficient interest to insure a sizable attendance for its early sessions. The idea of founding a university of the air has, in itself, immediate appeal for an audience, and when, as in this instance, such eminent educators as Professor John Dewey, Dr. John B. Watson, Thomas Craven, Sigmund Spaeth and Mr. Van Loon are to be members of the faculty, its value is, of course, greatly enhanced.

Whether or not radio is prepared to take full advantage of its possibilities as a cultural medium is a problem which the WEVD project may be expected to determine definitely. During the discussion preceding the broadcast, it was suggested that radio audiences would not tolerate programs of "straight" education; that the dramatist's pen rather than the lecturer's would provide the only effective means of keeping the restless hand of the listener from straying toward his dial.

To admit this as true is to harbor the melancholy misgivings which have beset broadcasters since the early days of radio. The dramatization of subject matter is an expedient to which teachers of children may find it necessary to resort, but which would have a questionable value where adult perceptions are involved. The parallel of the tabloid newspaper, with its preponderance of pictures, presents itself, and one is confronted again with the ever-recurring question: How old mentally, is the radio listener?

Wisely, however, the directors of the university will proceed upon the assumption (as long, that is, as it remains possible to do so) that there exists a sufficiently large group of intelligent listeners to warrant the mature presentation of broadcast courses. It is upon their ability to maintain this standard and hold the interest of audiences as well that the project must stand or fall. And the roving fancies of the most irresponsible freshman, these instructors will soon discover, are as nothing to the driving urge to move on by which the helpless radio listener is continually victimized.

The sincerity and vigor with which Mr. Van Loon and his associates are attacking this problem of the "race," as he calls it, "between education and chaos" stirs the hope that their work will find the response it deserves. The University of the Air, as Mr. Broun pointed out, has all the advantages and none of the disagreeable elements that the pursuit of a college education would otherwise impose; for the student may tune out courses that do not interest him, while instruction to which he chooses to attend comes to him in the comfort of his living room, where he may loll at his ease in the depths of a favorite chair, slowly sipping a glass of lemonade.

Theoretically, the thought of acquiring a college education under such conditions is as utopian a prospect as we can conceive, but practically, can it be completely effectual? Can the listener endowed with average powers of concentration, but, dependent for the sustenance of his interest upon nothing more than what his ears bring him, bear up under the strain of all this comfort?

These questions may, at first, seem captious; yet if education by radio is to be taken at all seriously, they have genuine significance. The lecturer addressing a class is quick to resent the student who slides forward or slouches in his chair, for the indolence of the body suggests a supine, inattentive mind. While this may not be applied as an absolute rule, it is nevertheless not entirely illusory. Especially in concentrating upon a radio talk, the average brain must renew itself constantly, and without some degree of physical alertness not only the ability, but the desire to accomplish this languishes. The point which should be stressed in this connection is not the absolute necessity for erect posture in receiving a broadcast of this kind (we are entirely aware of the ultimate absurdities to which this argument exposes itself) but the desirability of some physical effort to facilitate whatever mental exertion is required.

Accordingly, we would suggest to the directors of this new institution of the air that they encourage, wherever possible, the formation of small groups among listeners. The organization of a group of eight or ten people for the purpose of pursuing a radio course in philosophy, let us say, recommends itself for a number of reasons. In the first place, the fact of a meeting, in itself, gives a fresh significance to the broadcasts, and while this may seem a somewhat unnecessary and artificial procedure at first (since almost every home is equipped with a set) it would soon justify itself and appear entirely rational. The presence of other listeners stimulates the attention and lends a sense of importance to the individual as an integral part of the group, just as it imposes the obligation of regular attendance which would not otherwise exist.

It is the opportunity for discussion after the broadcast which this plan affords, however, that constitutes its greatest advantage. The questions and doubts which naturally arise after the introduction of new aspects or fresh knowledge might, as in the classroom, be put into words, subjected to the reasoning of the group, and, if no satisfactory conclusion is reached, submitted to the instructor.

The objection will naturally be raised that listeners are not likely to hold meetings for the purpose of accomplishing what can be carried out in their own homes and before their own loudspeakers, but this is not really valid. Human beings are generally gregarious, and they have been known to organize clubs on infinitely slighter provocation. There are countless students who attend university classes as much for the priceless contact with others who have similar inclinations as for the instruction they will receive, and since the University of the Air has already undertaken to provide the one for listeners who cannot afford to attend a college, it is not unreasonable to suppose that it might as easily make the other element possible.

Of course, the incentive for forming these groups must come from the instructors, and their suggestions should be concrete and practical. It may be that in many cases the actual details of organization will devolve upon them, but this should not prove too onerous a burden, especially after one member of the group has been chosen to preside over its activities. Primarily, from the point of view of the faculty, the plan offers invaluable opportunities for establishing means of effective communication with listeners, and, by designing courses to comply with their practical needs, eliminating the element of doubt which would otherwise impede their progress. The submission of regular reports or periodic meetings of group representatives and instructors might be arranged to sustain and strengthen the rapport between student and teacher, and to decide upon such questions as, even now, have arisen and remain unanswered. Furthermore, these activities need not, except as they tend to improve the broadcasts, affect those in the audience who do not listen as part of a group.

As one reviews the attempts that have already been made to use the air for purposes of education and their failure to accomplish this end, it becomes apparent that without strong organization such efforts will always prove futile. Only by enlisting the active support of the listener can this be achieved, and the directors of this news institution should expend their efforts as seriously in this direction as in the actual mechanics of broadcasting university courses.

* * *

The Cravings of a Musical "Low Brow"

"I thought you might be interested in hearing from a 'low-brow' music-lover about some of his unsatisfied cravings," writes Frank J. McLaughlin, of Collingswood, N. J.

"Several years back the National Light Opera Company of WJZ (Harold Sanford conducting, I believe) gave every Sunday a tabloid light or comic opera consuming one hour and comprising such productions as The Wizard of the Nile, The Idol's Eye, and others of this type; in addition to excellent music and singing were renditions of comic songs by that first-class light opera comedian, Frank Moulan.

"Some time later the Columbia Broadcasting Company gave once a week over WIP and WPG a program each Wednesday night, originating, I believe, in St. Louis: Light Opera Gems, consisting chiefly, if not exclusively, of Gilbert and Sullivan operettas—these were produced under the direction of Channon Collinge. When the foregoing were on the air, I made it a point never to miss them, but since then I have always missed them, much to my regret.

"I would like to put in a good word for WOR which I believe to be one of the best stations on the air. Their announcers are natural, and their output, even though it may not, at times, be up to standard, is never objectionable, and their sales talks are never offensive.

"I also listen each Sunday to John Tasker Howard, whose subject, Our American Music, is so excellently presented by Mr. Howard in his talks, and his accompanying cast of singers and musicians are so competent.

"I hope I have not bored you with the above, and if you want to do something for me, arrange in some way to let me hear more of those light operas such as I have described."

We were immeasurably cheered by the flattering implications in that last paragraph, and if it were at all possible for us to arrange things in radio, we should hasten to comply with our correspondent's intelligent suggestions. As things are, however,

STATIC

The Pickens Sisters are one of the few radio groups who carry a "spare." Although only three of the girls are on the air, their fourth sister is also an accomplished musician and can substitute for any one of the three at any time. . . . Dolph Martin has returned from Massachusetts, where he has been assisting the Wharf Players of Provincetown in producing a musical comedy for which he wrote the book, music and lyrics. . . . Perhaps we are being inquisitive, but we really should like to know just what has happened to the children in the Rise of the Goldbergs sketch.

On the Air

ELSA HILGER,
cellist, will be heard on February 12 over WOR as soloist with the Manhattan Symphony Orchestra, playing the Dvorák concerto.

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we can do no more than lay his case before those in whom, at the moment, there may be vested such power. Pending their action, we remind Mr. McLaughlin that, according to the best authorities, radio programs travel in cycles, and sooner or later every listener has his day.

* * *

Cella, Harpist, and Aguilars on Philharmonic Program

On February 4, the children's concert of the New York Philharmonic-Symphony Orchestra (under the direction of Ernest Schelling) is being devoted to the explanation and illustration of the harp and lute as solo and orchestral instruments.

The Aguilar Lute Quartet are to play selections from the works of Mozart, Schelling and Nin. Theodore Cella, first harpist of the orchestra, is appearing as soloist in the Bach-Mahler Overture, Badinerie and Gavotte from the suite for harp and orchestra, and the Introduction and Allegro for harp, strings, flute and clarinet by Ravel. The Couperin-Strauss Tourbillon comprises the orchestral portion of the program. The Columbia network will carry the broadcast.

* * *

WOR Inaugurates Brahms Festival

The first in a series of Brahms Festival Concerts was broadcast by WOR on January 29. The program opened with the reading of a congratulatory cable sent by Johannes Kalbeck, Brahms' godson and the son of Max Kalbeck, who was an intimate friend of Brahms and his official biographer.

During this inaugural concert Hortense Monath, young American pianist, was the soloist, performing Brahms' Rhapsodie in G minor, the Capriccio in B minor, and the Edward Ballade in D minor. Miss Monath, who made her New York début two years ago, studied here and in Berlin with Ernest Hutcheson and Artur Schnabel.

I. A. Hirshmann was the commentator on this first broadcast and will be heard in a similar capacity throughout the series.

* * *

Radio Program Transmitted on Light Beam

Considerable interest has been aroused in radio circles by an experiment which engineers of the Columbia Broadcasting System conducted in New York City recently. An improvised studio on one of the upper floors of the Chrysler Building was equipped for broadcasting and a group of artists assembled to provide a program of music. Instead of the usual wire lines for transmission, however, a beam of light was substituted, and the sound was received with perfect clarity at a window on the sixteenth floor of the Columbia building several blocks away. This was effected by means of a mercury induction bulb which emits brilliant rays, capable of carrying musical vibrations. The receiving apparatus consists of a photoelectric cell or "electric eye," by means of which the rays are intercepted and converted once more into electricity.

Although this method cannot be applied at present to commercial broadcasting, since its span is limited to little more than thirty or forty miles, its wide use is anticipated for communication over short distances. Daylight does not impair the quality of broadcasts transmitted on a beam of light, and the rays may also be made invisible.

RADIO IMPRESSIONS OF A WEEK

The Brahms horn trio, arranged for piano, violin and cello, comprised the program of the Compinsky Trio over WABC. These young artists also provided the musical interlude during the inaugural broadcast of the WEVD University of the Air, playing the finale of the trio in E flat by the same composer. . . . Our Church Music—Yesterday and Today was the subject of John Tasker Howard's musical discourse on Sunday afternoon over WJZ. It is regrettable that his interesting programs appear on the schedules during the Philharmonic Broadcasts over the Columbia network, for one cannot choose between them without losing something of value. Since both appeal to identical audiences, it would seem more logical to substitute a program of a different type for Mr. Tasker's present period and broadcast his talks when they might be assured of finding the audience which they deserve. . . . Ernest Hutcheson's masterly performance of a section from a Bach chorale arranged by Myra Hess, the Perpetuum Mobile from Weber's sonata in C, and two movements from Chopin's concerto in E minor brought a half hour of unfailing beauty to the air (WABC). . . . The power and wide range of tonal color of which Rex Sheridan's voice is capable were demonstrated again during his program over WOR as soloist with the Perolé String Quartet. He sang selections by Lehman, Bemberg and Schumann with fine musical intelligence and sympathy. Lee Cronican was the accompanist. . . . Martha Attwood was the guest of the Women's Review program over WEAF on Monday. She gave an interesting account of her experiences in Italy and sang several Neapolitan songs gracefully. The orchestra, under Hugo Mariani's direction, played a medley of Italian folk airs, and gave the first performance of a new tango which was recently composed by Miss Attwood, and which sounds very much like many other tangos we have heard. . . . The andante from Mozart's cello sonata in B flat was played with a fresh, lyric tone by William Berce during a short interlude between programs over WOR. . . . The Footlight Echoes broadcast over WOR on Tuesday re-created scenes from The Vagabond King and The Cat and the Fiddle, with Jack Arthur, baritone, and Kathleen Gordon, soprano, as soloists. Both artists were pleasing, although Miss Gordon's voice, while it had clarity, lacked color and depth. . . . The Knickerbocker Singers appeared on Josef Pasternack's Melody Moments program over WJZ. Selections from Jerome Kern's Sweet Adeline, Dvorák's Indian Wail and the Glow Worm by Lincke were among the selections played during the hour—music of no great profundity but performed with taste and skill. . . . The La Forge-Berúmen musicale over WABC presented music chosen to observe two anniversaries: that of Brahms' birth and the death of Wagner. Marie Powers' rich and supple contralto voice brought two songs by Brahms and Erda's Warning from Das Rheingold. Mr. La Forge was her accompanist. Harold Dart, pianist, gave fluent performance to Viennese Waltz by Friedmann and the Paganini-Liszt Campanella . . . The Westminster Choir (under the direction of Dr. John Finley Williamson) gave a varied request program over WEAF. Particularly impressive was the performance of the Largo from Dvorák's New World Symphony, in an arrangement by William A. Beecher, a former pupil of the composer. . . . A Columbia program with an orchestra led by Andre Kostelanetz, David Ross, narrator, and Tommy McLaughlin, baritone, evoked the color of the covered wagon days of 1849. Selections from Ferde Grofé's Mississippi Suite, Susannah, and David Guion's Home on the Range provided admirable material for depicting the period, but we are at a loss to account for the inclusion of the current popular songs which gave the only note of inconsistency to the broadcast. . . . In his entertaining variety program on Thursday evening, Rudy Vallee embarked upon a presentation of sections of The Mikado. Earle Spicer and Lois Bennett assisted with delightful interpretations of several numbers from the light opera (WEAF).

THE ALTMAN TRIO,
Sylvia, pianist; Julian, violinist; and Urban Intondi, cellist. The three broadcast as the Altman Trio from WOR, as the Gold Medal Trio from WJZ, and the Young Artists Trio over WEAF.

NETWORK OF NEWS

The Curtis Institute of Music is offering vocal and chamber music on February 7 over the Columbia network. The singers include Agnes Davis, soprano, winner of the National Atwater Kent Contest for 1927 and a former member of the Philadelphia Grand Opera Company, an artist-pupil of Emilio de Gogorza; and Daniel Healy, lyric tenor, also identified with the Philadelphia Grand Opera Company, and a graduate student of Horatio Connell. Mr. Healy has been soloist many times with oratorio societies in the East. The Schumann quartet, op. 47, in E flat will be presented by students of Dr. Louis Bailly—Yvonne Krinsky, piano; Philip Frank, violin; Leonard Mogill, viola; and Howard Mitchell, cello.

* * *

The Four Minute Men Quartet, consisting of James Barlister, Richard Bennis, Raoul Madeau and Wager Swayne Harris, were guest artists during the Major Bowes Capitol Family Hour, January 22. Mary Garden appeared on the same program. Helen Steele is the director and arranger for the quartet.

* * *

The La Forge-Berúmen Studios presented another of their weekly musicales over the Columbia network on January 19. The program was given by Elizabeth Andres, contralto; Jerry Mirate, pianist, with Mr. La Forge at the piano for Miss Andres.

* * *

The second half of the program played by the Philadelphia Orchestra at the dedicatory concert of the completed Toledo Museum of Art, January 11, was broadcast over a Columbia network and not by NBC, as previously reported.

* * *

Impressions from the Balkans, orchestral suite by Arthur Hartmann, was broadcast at the Radio City Symphony concert on January 29 (Erno Rapee, conductor). It was the first air performance of the work.

* * *

Mrs. Theodore M. Hardy, chairman of the Musical Adventure group sponsored by the New York City Federation of Women's Clubs, acted in her official capacity on January 27, when, following Dr. Damrosch's Music Appreciation Hour, over the NBC network, she presented him with a loving-cup designed by Mabel Conkling, sculptor.

* * *

Harold Sanford is directing the Two Seats in the Balcony (NBC) presentations. The programs are composed of selections from outstanding musical productions. Sanford also conducts the Manhattan Guards and several other programs.

* * *

Loretta Lee, contralto, has joined George Hall's Orchestra as vocalist and will be heard with them in their broadcasts over CBS from the Hotel Taft in New York.

* * *

A new composition of Henry Van Dyke was given its first radio performance during the WOR Choir Invisible program. The song is called November and it was sung by George O'Brien, the choir's tenor soloist.

* * *

Accompanied by Elmo Russ at the organ, Carmen Marin, Spanish soprano, made her radio début recently over WMCA. Miss Marin, just back from a European tour, has appeared in several motion pictures.

* * *

Phil Dewey was baritone soloist with Josef Pasternack's orchestra during the NBC Jack Frost Melody Moments program, January 30.

* * *

Jack Arthur has begun a new series of fifteen minute programs to be heard three times weekly over WOR. The baritone is also featured in several other broadcasts.

* * *

Nancy Garner, soprano, has inaugurated a series of WOR weekly programs supported by an orchestra. Miss Garner is a native of Texas, and her studies were sponsored by the Texas Federation of Music Clubs.

* * *

Two compositions were featured by Raymond Paige and his orchestra during a recent broadcast of the California Melodies program over the Columbia network. They were selections from George Gershwin's Negro opera 125th Street, and Thurston Knudsen's JuJu, which is based on the native music of Tahiti. Special arrangements of these selections were made by Don Clark.

* * *

Several additions have been made to the cast of the Sinclair Minstrels program of the Chicago NBC studios. Fritz Clark, tenor; Joe Parsons, bass, and Chauncey Parsons, tenor, will be heard as soloists in addition to a male octet. The orchestra, directed by Roy Shield, has also been augmented.

* * *

Daniel Morales, baritone, gave a WNYC program of Spanish songs January 25.

* * *

Dr. Ernst Knoch is alternating with Hugh Ross as conductor of the New York Opera Association (WOR) broadcasts. The first program he directed in this series consisted of a performance of Mascagni's Cavalleria Rusticana, with Myrna Sharlow, Ralph Errolle, Attilio Ruffo and Shella Fryer singing the principal roles.

RADIO PERSONALITIES

LEONARD LEWIS

Although his operatic début was successful, Leonard Lewis decided to forego a musical career and accept a position in an investment security house. This was in 1923 after his appearance with an opera company under the direction of Cesare Sodero. He did not resume his concert and operatic work until after the stock market crash.

The son of musical parents, Lewis has had a keen appreciation of music. His father refused to allow his small son to sing publicly, but he himself undertook the training of his voice. After years of rudimentary instruction, Lewis continued to work under Albert Clerk-Jeannotte, with whom he has studied ever since. Prior to his operatic début, the young singer made his first public appearance in 1921.

Since his return to the world of music, Leonard Lewis has spent much of his time on the air. His baritone voice is heard on several WOR programs, and he also plays the leading role in one of the station's dramatic programs.

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CHICAGO.—Among modernists there is probably no man who arouses more controversy than Serge Prokofieff. Appearing as guest with the Chicago Symphony Orchestra in the triple capacity of composer, conductor and piano soloist, the young Russian created much discussion, after listening to and attempting to absorb his piano concerto No. 5, in G major, and his ballet suite, Chout, at the January 24 concert. There is a lack of melodic substance in the concerto, although some lyricism is discerned in his ballet suite. He has written intricate music for both soloist and orchestra. Prokofieff conducted the ballet suite and played the piano part of the concerto. The orchestra met his every demand.

In sharp contrast with these modern numbers were the Handel concerto for strings and two wind orchestras in F major and the Alfven E major symphony. Played magnificently, they received the unstinted approbation of the listeners.

UKRAINIAN CHORUS

One of the most colorful choruses to grace our stage, the Ukrainians of Chicago, gave a spirited concert under the direction of George Benetzky at the Studebaker Theatre on January 22, sponsored by Bertha Ott. Composed of Americans of Ukrainian descent, the chorus was organized four years ago under the leadership of Mr. Benetzky and in the course of its brief existence has become an important factor in the musical activity of the Windy City.

JOHN SAMPLE AT MEDINAH CLUB

John Sample, tenor, appears too seldom in concert to satisfy his many admirers here, where a large class of voice students makes such demands upon his time. His legion of followers were on hand to greet the tenor on January 22, when he appeared in recital at the Medinah Athletic Club. It was one of the largest and one of the most enthusiastic audiences to attend these twilight musicales. In fine fettle, Mr. Sample sang operatic arias, French, German and English songs and achieved well merited success. In a variety of mood with subtlety of color, his phrasing was artistic, his enunciation admirably clean-cut and his interpretations had all the fine musical qualities of a refined artist.

MU PHI EPSILON PROGRAM

Mu Xi chapter of Mu Phi Epsilon sorority celebrated its tenth anniversary with a musical program at the Congress Hotel, on January 22. The music-makers included Mary Highsmith Lyding, soprano, Mae Doelling Schmidt, pianist, Ethel Heide Wishover, contralto, Nesta Smith, violinist, and a wood wind quintet from the Women's Symphony Orchestra. Alvena Reckzeh, and Marion Ranstead were the accompanists. The interesting and well played program was much applauded by the musical audience.

RUDOLPH REUTER PLAYS AT SOIRÉE

In an elaborate renaissance of the private *soirée*, Mrs. Kellogg Fairbank introduced Rudolph Reuter to a distinguished audience at her home on January 15. The pianist's program was of concert length and gained the hearty approval of the distinguished audience. Much of the social element, which does not frequent concerts to the degree it should, was attracted by the popularity of the hostess, who is a leader in many charitable, political, literary and educational activities. Friend of Theodore Roosevelt as well as of Franklin Roosevelt, Mrs. Fairbank was at one time the leading woman in the Progressive movement in the Middle West and since then has been a power in Democratic politics. She has written several books and is on the music committee of the coming Century of Progress Exposition.

SERGEI TARNOWSKY OPENS STUDIO

Sergei Tarnowsky, who counts Vladimir Horowitz among his illustrious students, has established residence in Chicago. He came to America at the request of the Bush Conservatory, where he was one of the piano instructors until the school closed its doors, and has now opened his own private piano studio.

CASADESUS SOCIETY AT KINSOLVING MUSICALE

Coming as a refreshing voice from the days of crinoline and powdered wigs, the Society of Ancient Instruments brought exquisite music of the seventeenth and eighteenth centuries to the patrons of the Kinsolving Musical Mornings, at the Congress Hotel, on January 26. After so much modern dissonance and discord, these five artists playing on old and unfamiliar instruments gave pleasure through the charm, lightness and delicacy of their art. The varied program listed numbers by Mouret, Francoeur, Ayrton, Cimarosa and Le Sueur. Both individually and as a body, the Society gave performances that reflect the virtuoso and the refined musician. Plaudits were abundant and spontaneous.

GANZ AND MARGOLIES IN PIANO PROGRAM

Two-piano playing of a high order was delivered by Rudolph Ganz and Mollie Margolies at the University of Chicago, on January 23. They programmed much unfamiliar music and played it with brilliance. Schubert's Rondo Brilliante, Harold Bauer's arrangement of unfamiliar Schubert variations on a French air, and the C major prelude and fugue of Bach were listed in the first group. Ravel's Mother Goose suite, Debussy's Lindaraja, the Coronation Scene from Boris Godounoff (arranged by Lee Pattison), and the Saint-Saëns-Beethoven variations made up the balance.

HANNA BUTLER PUPIL SINGS

Marjorie Westcott, eleven-year-old voice student of Hanna Butler, sang with marked success on the children's program at Lyon & Healy Hall January 21. She was heard in numbers by Debussy and Schubert.

JANET FAIRBANK'S CURRENT ITINERARY

Janet Fairbank, soprano, has fulfilled several engagements since she was heard in this city last December as soloist with Egon Petri at the Kinsolving Musical Morning. She sang in Duluth, Minn., January 3; for the St. Cecelia Society in Flint, Mich., January 17; at the Woman's Athletic Club here on January 27, with Amy Neil; and on February 8 she is singing for the Chicago Mothers' Aid Society.

OPERETTAS THRIVING

Chicago may be denied grand opera this season, but several light opera companies have been formed and are presenting operettas with considerable success. The Chicago Operetta, operating under David Erwin Russell's direction at the Civic Opera House, is giving a new bill weekly. For the week of January 22 the offering was the Song of the Flame by Herbert Stothart and George Gershwin. For his casts Director Russell has chosen excellent singers, including several Chicagoans, and is using most of the Chicago Civic Opera Orchestra.

The Cat and the Fiddle is having a successful run at the Apollo Theatre. The delightful music is well presented by a group of fine singers including Natalie Hall, formerly of the American Opera Company, and George Meader, a Metropolitan Opera tenor of a few years back.

RENÉ DEVRIES.

ZLATKO BALOKOVIĆ

Australasia calls "Balokovic Genius."
—*Sydney Sun, Dec. 7, 1931.*

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Dobrowen Fills Dual Role in Philadelphia

PHILADELPHIA, PA.—Issay Dobrowen, guest conductor of the Philadelphia Orchestra, appeared in a dual role at the concerts of January 20 and 21, when he not only conducted but also played the piano part, in the Bach Brandenburg Concerto No. 5 in D, written for piano, violin, flute and strings. Alexander Hilsberg and W. M. Kincaid were the other soloists. Mr. Dobrowen gave a masterly performance on the piano, obtaining a crisp tone closely resembling the ancient cembalo tone. He also used a medium-sized piano instead of the concert size, thus achieving a fine balance with the other solo instruments and the string orchestra. Mr. Hilsberg and Mr. Kincaid also distinguished themselves, and all the soloists shared an ovation at the close of the concerto. Mr. Dobrowen conducted from the piano. Schumann's Manfred Overture opened the program, and was given a sympathetic reading and performance. There was also the Prokofieff Classic Symphony and Scriabin's Poème de l'Extase. The symphony is mild music for Prokofieff, for it is written in a simple style said to be reminiscent of Mozart and Haydn, but lacking the spontaneity of these old masters. It was well presented and the audience received it cordially.

Philadelphians were afforded a treat on January 23, when the New York Philharmonic-Symphony Orchestra gave its fourth subscription concert of the season here under the direction of Bruno Walter, with Lotte Lehmann as soloist. The orchestral numbers were Strauss' tone-poem Don Juan, and the Schubert symphony in C. Mr. Walter has been a favorite here since his first appearance, and this performance was superb, his reading of the Strauss number and the Schubert symphony being masterly in every particular. His virility, combined with close adherence to the composer's intentions, and musicianly understanding, were in evidence and he was received with enthusiasm. Mme. Lehmann, sang two arias—Divinites du Styx from Alceste, and Ocean Thou Mighty Monster from Oberon. Her voice, wonderfully colorful in tone and emotional projection, roused the audience to prolonged applause.

M. M. C.

Drive for Orchestra Fund Foreseen in Los Angeles

Much Chamber Music Played in Pacific Coast City

LOS ANGELES, CAL.—All is quiet on the orchestral front except for those movements in the rear, headed by socially prominent commanders, who resort to camouflage while they bring into position their favorite, not to say "big gun" conductors. It will be a case of "silver bullets" versus marksmanship. But a general drive is imminent, by way of a public mass meeting at which Los Angeles Philharmonic Orchestra financing will be discussed in view of W. A. Clark's withdrawal as guarantor at the end of next season. That is to say, such a city-wide meeting would be the proper thing, so as to enlist the interest of organizations of every kind. But the guiding spirits shroud themselves in mysterious silence of traditional headquarters' variety.

NEW CHORAL SYMPHONY GIVEN

In the meantime, Dr. Artur Rodzinski conducted the regular Sunday concert, featuring Frits Gaillard, assistant cello principal, in the Haydn concerto, op. 101. A special feature of the concert was the first performance of a choral symphony for orchestra and organ, the composer, Arthur W. Poister, at the console. It is work aimed at the effects of such a combination, written in grand style of the Guilmant-Widor school, yet by no means superficial of feeling. The composition derives the special designation by introduction of original choral melodies in the first and third or final movements. The composer soloist, who is organist at the nearby University of Redlands, was cordially acclaimed. Incidentally, he was a pupil of Dupré in Paris, knows organ possibilities and how to display them in virtuoso manner. Glazounoff's Carneval Overture and the Caprice Espagnol of Rimsky-Korsakoff rounded out a program played with vitality.

How much the future estate of the Philharmonic Orchestra does and will mean to the community was emphasized by several chamber music events. The Bartlett-Frankel Quartet (Concertmaster Sylvain Noack, Anthony Briglio, Emile Ferir and Nicholas Ochi-Albi) introduced a quartet, op. 1, by Ulric Cole, formerly of this city, a Juilliard graduate under Rubin Goldmark. Contrary to publicity, this work was played first and this reviewer, attending another program, had to miss it. New, too, locally was the F minor Hindemith quartet, op. 10, No. 1, which was presented vividly.

Two other members of the Philharmonic Orchestra, Samuel Albert, first violin, and Raymond Menhennick, viola, associated with Doris Cheyney, second violin, and Lysbeth LeFevre, cello, aroused well-merited attention and enthusiasm when playing one in a series of popular-priced "people's concerts" at the John Reed Club Auditorium. This fairly new ensemble plays, on the whole, with well modified vividness, tonal freshness, and appeal and exhilarating eagerness for the cause of chamber music and music for the lay listener. That they are not playing down to the people was indicated by evident care and a program starting with Mozart and including the third quartet of E. Villa-Lobos and opus 58 by S. Wassilenko, both novelties here. Extra chairs had to be placed, although listeners crowded the benches. Plans for a monthly Sunday evening series should prove successful and fill an obvious need.

QUARTET PLAYING APPEALS

Torrential rains did not interfere either with public interest in the second event offered this season by the Vertchamp foursome (Albert Vertchamp, Hans Whippler, Philip Kahgan and Constantin Bakaleinikoff), who gave telling readings of the Mozart quintet in A major, with Antonio Raimondi as guest clarinet, while Ilse Rodzinski presided at the piano during the Dvorák score, op. 81. For more than good measure the quartet added the D major quartet by Tschaikowsky.

Axel Simonsen, cellist, and Philip Kahgan, viola (likewise Philharmonic players) and Paloma Schramm-Baruch, pianist, who have gained a following as the BarKahSi Ensemble, were heard to good advantage in the C minor piano quartet by Fauré, with Morris Stoloff as guest violinist. They also played the A minor Brahms trio and a quartet for strings and oboe (Koechel No. 370) by Mozart. It is a rarely heard work, despite its pleasant nonchalance and typical Salzburg lyricisms, the reason lying in the inordinate difficulties of the wood-wind part, which was performed admirably by Henri de Busscher, solo oboe of the orchestra. Mr. de Busscher had to construct a special reed for this performance so as to cope with the crisply sparkling floridity and tempo of the opus, achieving a feat indeed.

Fannie Charles Dillon was honored with a program of her own compositions by the Society for the Advancement of American Music.

CANTATA IS DRAMATIZED

Of unusual interest proved a repeat performance of Christmas Cantata accompanied by mimo-drama, the music from the pen of the German composer Ludwig Weber, at Immanuel Presbyterian Church. The presentation took place under the direction of Frans Hoffmann, choir director. Clarence Mader adapted the orchestral score for organ. Eugenie de Vriendt produced the rhythmic-mimetic stage action, the stage settings having been executed with excellent taste in the manner of a three-dimensional altar tryptich incorporating changing tableaux and showing the Noel scenes of Bethlehem. Mr. Hoffmann, especially, also the choir and soloists, deserve warm commendation for the choice of this work, which blends Gregorian element, medieval hymns with moderately modern harmonization. Rhythmically the work is quite demanding because of frequent time changes, which make for a certain rhapsodic archaism. Since the above presentation a third one was given and the church was filled once more. The artistic progressiveness of the parish committee in undertaking this miniature church music-drama, too, aroused widespread favorable recognition.

Georgia Stark, coloratura soprano, and Gretavir Den, pianist, were heard in joint recital at the Wilshire Ebell Theatre.

Another program of calibre was the composition evening by Louis Hintze, whose command of the violin and classic form won him considerable recognition in London before settling here.

B. D. U.

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Press Comments

THELMA BALLOU AND LYMAN ACKLEY

Thelma Ballou and Lyman Ackley recently gave their program, An Evening With Verdi, in Daytona Beach, Fla. According to the Daytona Beach News Journal: "As those two colorful figures appeared on the dimly lit stage, their background a copy of the majestic garden of Verdi near Parma, Italy, and sang familiar songs of popular operas, it wasn't difficult to visualize vividly those well-known plots of Rigoletto, Il Trovatore, La Traviata and Aida. It must have brought back pleasant memories of other days and other operas to many folk in that audience last night. Certainly it was a rare treat to many."

NORMAN JOLLIFFE

Norman Jolliffe, appearing recently for the third consecutive year with the Fulton County Choral Club of Gloversville, N. Y., sang Coleridge-Taylor's Hiawatha. The Leader carried the following review: "Local concert-goers had heard Norman Jolliffe in oratorio roles but great was the delight of his many admirers to find him such an admirable singer of songs. His fine baritone seems more sonorous, finer in quality and more skillfully managed on each hearing. Mr. Jolliffe has impeccable musical discrimination and understanding together with a rare feeling for the characteristic interpretation of songs. His work in the cantata was equally fine."

JOSEPH SZIGETI

Joseph Szigeti's recent appearance in Minneapolis, Minn., was recorded by Victor Nilsson in the Minneapolis Journal: "Szigeti played with wholesouled devotion and self-forgetting ardor and with a purity of design and tone most exquisite." James Davies of the Tribune said of the violinist's playing: "A thing of surpassing beauty filled to the brim with emotional ecstasy." John Sherman in the Star: "The rarest violinistic treat of the season, it was a performance of gem-like beauty." Frances Boardman in the St. Paul Pioneer Press: "His performance was memorable; all the amazingly fine details of style, good taste, poetic insight and super-sensitive musicianship which combine in his art are declared to the audience without a single mannerism or exaggeration."

BARUCH ALTMANN

Beth Lackey's youthful violin pupil, Baruch Altmann, was soloist in the Mendelssohn concerto with the Newark Civic Symphony

(Bordo Studio photo)
BARUCH ALTMANN

Orchestra (Philip Gordon, conductor) last month. The Newark Sunday Call said: "His playing was a revelation to his auditors, displaying an amazing degree of innate musicianship. He played with the finesse of a matured performer, with confidence and striking musical intelligence."

The Newark Evening News printed: "He displayed a mature and rounded talent that drew a storm of applause; the performance had a satisfying finish and verve. His tone is as clear and limpid as the music itself." Miss Lackey was the original teacher of Ruggiero Ricci.

ETHEL LEGINSKA

Ethel Leginska's recent appearance as guest conductor and piano soloist with the Syracuse Symphony Orchestra in Syracuse, N. Y., was hailed by the press of that city. The Syracuse American said: "Ethel Leginska, conductor extraordinary, composer and pianist, touched the Syracuse Symphony Orchestra with the fire of her superb musicianship and won for herself and the orchestra one of the greatest ovations from a thrilled audience ever accorded a guest artist here." The same critic describes her conducting of Les Preludes of Liszt and of her own composition, Old King Cole, and then goes on: "The masterpiece of the afternoon, however, was Mme. Leginska's outstanding performance as leader of the orchestra while seated at the piano as soloist in the Rubinstein D minor concerto. Hair-trigger coordination of fingers and memory held every instrument in almost electric unison with her conception."

The Syracuse Herald: "Not only did Mme. Leginska avoid a possibility of 'ragged' orchestral playing, but she seemed to inspire the musicians with something of her own gifts, for they gave a rainbow-like performance." The Post-Standard: "Ethel Leginska, pianist, conductor and composer, provided a thrill for the large audience that will be talked about in musical circles for some time. The thrill for musical folk came from a realization of the superb artistry encompassed in this small, rather frail appearing woman with the bushy locks which fly to the four winds with every movement of her energetic body." Of Mme. Leginska's own composition, the Post-Standard carried: "A jolly little fantasy based on the familiar nursery rhyme, Old King Cole, furnished a good measure of the lady's prowess in the realm of composition. Its short themes are bandied about in intriguing fashion among the various instrumental groups, it is extremely colorful, and of course it is strongly rhythmical."

Music Notes From Coast to Coast

(Continued from page 20)

annual organ recital offered by the organization. Rose Osmon was chairman.

Burnet C. Tuthill, of Cincinnati, secretary of the National Association of Schools of Music, lectured on Standards of Music Teaching, at Our Lady of the Lake College. The lecture was interesting and instructive.

A musical-dramatic *soirée* was given by the San Antonio Musical Club featuring compositions by members of the San Antonio Music Teachers' Association (Meta Hertwig, president). Ruth Howell, violinist, and a violin octet played numbers by Dr. Carl Venth; David Griffin, baritone, offered songs by Frederick King; and Joseph Burger, baritone, sang a group of negro spirituals by Alice Mayfield. The second part was devoted to the one-act play, Fads and Fancies, directed by Liela Pyron.

Betty Longaker Wilson, soprano, was the featured soloist at the regular Monday evening musicale at the Aurora Apartments. These are sponsored by Willeta Mae Clarke, violinist and Edna June Bump, pianist and accompanist. Juan Macias, cellist, assisted.

The Chaminade Choral Society (Walter Dunham, director) appeared in the first concert of the season. The society sang numbers by Rachmaninoff and Sibelius and The Death of Joan of Arc (Bemberg) with fine tonal balance and precision of attack. The assisting soloists were Betty Longaker Wilson, soprano, who sang numbers by LaForge, Tscherepnine, Homer Sachnofsky and Pepper, with artistry; and Vesta Hastings Bryan, pianist (and accompanist of the society) played numbers by Mendelssohn-Liszt, Schubert-Liszt and Liszt, with firm tone and excellent technic.

The Tuesday Musical Club sponsored a concert, the proceeds of which were given to a relief fund for San Antonio's unemployed orchestral musicians. The program consisted of numbers by an orchestra directed by Eulalio Sanchez; a piano solo by Agnes Sanchez; a violin solo by Ruth Howell; and a flute solo by Eulalio Sanchez.

Mary Jordan Cresson, contralto, was the soloist at the annual Christmas party given by Mrs. Hertzberg for members of the Tuesday Musical Club. She was accompanied by Vesta Hastings Bryan. The juvenile department of the club, of which Mrs. W. W. MacDonald is chairman and Mrs. E. H. Benedict is vice-chairman, sang carols, directed by Mrs. Benedict and accompanied by Mrs. MacDonald.

The faculty of the San Antonio College of Music and Fine Arts (John M. Steinfeldt, president) presented an enjoyable musical evening. Those appearing were Cecile Steinfeldt Satterfield, piano; Louise Koehler, piano and voice; Lamar Raby, saxophone; John M. Steinfeldt, Jr., violin; Juan Macias, cello; Bernard Kalthoff, flute; and Delphine Klockman, voice. Mrs. Satterfield was the accompanist.

Our Lady of the Lake College sponsored a program by the college orchestra and Mrs. Hubert Foster; Olga Louise Seiser, and Merry Brendel, pianists.

The Alumni Orchestra, organized by Otto Zoeller in July and composed of seventy-five musicians graduated from the high school orchestra in the past nine years, appeared in an initial concert. Joan Halamicek, violinist and Jeanne Halamicek, soprano, assisted.

S. W.

WASHINGTON, D. C.—Despite its official mourning in deference to Calvin Coolidge, the Capital has attended in appreciative numbers the Wednesday morning musicales of Mrs. Lawrence Townsend at the Mayflower Hotel. She has offered to Washington music-lovers the finest artists, both vocal and instrumental, bringing here on January 4 Richard Crooks, American tenor, and Ninon Vallin, attractive French soprano. January 11, an unusually large and distinguished audience, including the Japanese Ambassador and Mme. Dubuchi, attended the first appearance in Washington this season of Conchita Supervia, Spanish mezzo-soprano, accompanied by Ivor Newton; and Alberto Salvi, whose remarkable performance on the harp received many encores from the audience.

Mme. Supervia delighted everyone by her remarkable range from contralto to soprano in a group of songs, several by her countryman, Granados, when she appeared in a Goya costume designed by Nestor. In a concluding group of Spanish songs, the artist wore a colorful and picturesque Maja costume designed by Andreu. She was ably assisted by the musicianly accompaniments of Mr. Newton.

January 18, Mrs. Townsend again offered to the patrons of her musicales a treat in a dual artist program, presenting the American, Dusolina Giannini, Dresden, Berlin and London opera soprano, and Walter Giesseking, pianist, who appeared again in Washington as piano soloist with the New York Philharmonic-Symphony Orchestra on January 24.

Although much disappointment was expressed at the postponement of the engagement of Lily Pons to sing here on January 11, under the auspices of Mrs. Wilson Greene, the appearance on January 16 of Rachmaninoff, Russian composer and pianist, at Constitution Hall, brought its usual contribution of delight and pleasure to Washington's music-lovers. Miss Pons, whose engagement was cancelled through illness, is expected to appear in the Capital at a later date.

Those who contend that small children are unable to appreciate the better music would be proven wrong if they attended one of the Young People's Concerts presented at the Central High School auditorium by the National Symphony Orchestra. On January 14, despite a cold, gray day, more than 500 young people ranging in ages from first grade to high school, attended the symphony concert, showing spontaneous enthusiasm for the symphonic numbers by their applause.

On January 4, the recently organized Navy Band Symphony Orchestra (under the baton of Lieut. Charles Benter, U.S.N.) broadcast a program of standard and classical music over Station WMAL, this being the Navy Symphony's début on the air. This orchestra consists of fifty musicians, but Lieut. Benter, now preparing other programs to be sent to the public over Station WMAL, hopes to augment his orchestra this spring to sixty-five or seventy. Numerous letters of congratulation were received by Lieut. Benter after the first broadcast.

The second concert in the series given under the auspices of the Musical Artists of America was held January 6, when Grace Borroughs, interpretative dancer, presented a program of East Indian dances in the small ballroom of the Willard Hotel. On January 9, the same organization presented Ruth Wilson, twenty-year-old California violinist, to an enthusiastic and appreciative audience. Miss Wilson, winner of the National Federation of Music prize and a scholarship from the Juilliard Foundation, was accompanied by Winifred Lakeman, who only four hours before the concert was called upon to replace Miss Wilson's own accompanist, Corinne Frederick, pianist of the St. Louis Symphony Orchestra.

Washington, which, perhaps due to its numerous embassies and legations, has learned more than any other American city to appreciate the customs and arts of other lands, turned out *en masse* January 6 to attend the only major dance recital of the season, when under the auspices of Mrs. Wilson Greene, Vicente Escudero, assisted by Carmela and Carmita, appeared at the National Theatre. Escudero was assisted also by Luis Mayoral, guitarist, and A. Guro, pianist, in a delightfully colorful Spanish program.

January 6 was also the date of a benefit concert held under the patronage of the Royal Italian embassy for the poor Italian children of Washington. Tito Schipa, Metropolitan tenor, and Armando Borgioli, Metropolitan baritone, contributed to a brilliant program which also included Clelia Fioravanti, mezzo-soprano of this city, together with Mme. Conti's string trio of harp, violin and cello. Many of Washington's diplomatic and official circles were present.

G. S. S.

Heard at Cologne Opera

Elsa Foerster is singing principal roles at the Cologne Opera. She is to interpret the lead in Tschaikowsky's Pantoffleheld.

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American Music Gains Respect Under Hanson's Baton in Berlin

(Continued from page 5)

mood and contact were never quite satisfactorily established.

SOMETHING ROTTEN IN THE STATE OF OPERA?

A gossipy Berlin sheet, Das Kleine Journal, recently published a saucy article headed Verfall der Staatsoper (Decay of the State Opera). Now, Das Kleine Journal is none too extensively read and its statements are generally taken with a few grains of salt. Nevertheless, there are things about this particular article which carry conviction. "Where is Generalintendant Tietjen and what is he doing"? queries the writer, and then goes on to opine that this worthy dignitary, who some time ago seemed eager to be relieved of certain of his obligations as State Theatre manager in order to devote himself more fully to his beloved opera house, is now so taken up with his duties as stage director of next summer's Bayreuth Festival that he has little time left over to worry about the lyric temple on Unter den Linden.

The Staatsoper's performances, continues the accusation, have, with one or two exceptions, been shabby and pedestrian; novelties have been entirely lacking; restorations have been either unjustified or else so poorly cast as to be doomed from the outset, others have been definitely postponed or else dropped altogether after a short period of half-hearted rehearsal; and the so-called Generalmusikdirektoren (Messrs. Kleiber, Blech and Klemperer) appear only from time to time, leaving the bulk of the conducting to the conscientious but not altogether inspiring Fritz Zweig.

The State Opera can point to only one authentic popular and artistic success this season and that is Furtwängler's Meistersinger, which is consequently being featured and played up for almost more than it is worth. Fidelio under the same conductor and with Frida Leider in the title part should have been another triumph of the same lustre. But the Kleine Journal professes to know that the production (which was slated for early December) fell through not because Mme. Leider became ill, as alleged, but because she refusd to sing if Furtwängler conducted, and because Furtwängler refused to conduct if anybody but Mme. Leider sang.

A TORPID PLACE

Be all this as it may, there is no doubt that many circumstances at the Staatsoper these bygone weeks have lent a degree of color and plausibility to these charges. The Staatsoper has been a pretty torpid place for some time past. There have, in truth, been no novelties and the remountings have been anything but stimulating. The Wozzeck resurrected in November seems to have faltered and disappeared after two hearings (though the writer has been advised from an authoritative source that this is only because the representative of the Drum Major, Fritz Soot, is away on a "vacation"). The production of Wagner's youthful opera, Das Liebesverbot, has already been put off three times on account of illness, though as these lines are indited it is announced for January 20.

Possibly the lowest depths of artistic ineptitude were reached a few days ago in a restoration (after a scant four days' rehearsing) of Traviata, conducted by Mr. Kleiber and sung by Marguerite Perras, Marcel Wittrisch and Herbert Janssen. Each of these artists has done more or less notable work on occasion. In this case they were dismally miscast, besides which Mr. Janssen was so grievously afflicted with bronchitis that it seemed to be Germont *père* rather than the Lady of Camelias who was in dire need of Dr. Grenvil's attentions. Yet sick as he is, this baritone is compelled to sing week in week out, even at the risk of a chronic bronchial trouble. After the first of these doleful Traviatas someone, in a sally of gallows' humor, opined that the Violetta of the plump and pleasing Mme. Perras appeared less likely to perish of diseased lungs than of a fatty heart.

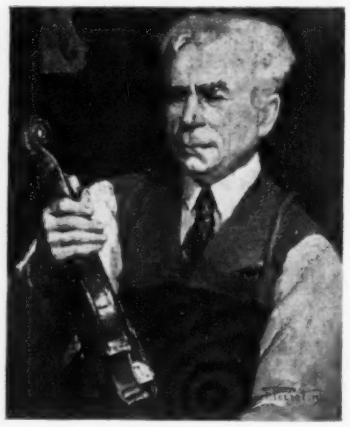
So much for the cheerful estate of the Staatsoper. Next month we are to be duly edified by a restoration of Tannhäuser in the wretched old Dresden version, which Wagner repudiated, but which Mr. Klemperer, who, like so many Germans, knows better than Wagner, is going to restore (even though the Städtische Oper also gives this in preference to the sumptuous Paris version). And, as honest-to-God novelty, there is in the offing an opera by Alexander von Zemlinsky on a Chinese subject, The Circle of Chalk.

Paul Kaul, Master of Violin Making

PARIS.—Paul Kaul, French master of violin making, was born in Mirecourt, France, December 12, 1875. As both his grandfather and father were violin makers, it was only natural that he should enter the workshops of Thibouville-Lamy as an apprentice, which he did at the age of fourteen. When the shop in which he worked established a chemical and acoustical laboratory for research in violin wood, varnish, tone and forms, he won the first prize in physics and chemistry offered by the Minister of Public Instruction.

After three years of military service, Paul Kaul came to Paris and entered the eminent Silvestre and Maucotel establishment. During the five years of his connection with that house, Paul Kaul made exhaustive researches in the mysteries of violin wood, forms, acoustics and varnishes, and designed fifteen violins, modeled after the various Italian masters. One instrument he produced revealed such tonal and formal beauty and perfection, that Hippolyte Silvestre exhibited it as a model of the art of violin making.

In 1905, Kaul left Paris, established himself at Nantes and rapidly became known throughout France, Germany and Belgium as a violin maker. His technical studies, proving the superiority of the modern over the ancient violin, also won him widespread attention. He won the first prizes of the



Portrait by Perrot

PAUL KAUL,
master French violin maker.

International Sonority Contests at Paris, 1910 and 1912, defeating the Davidoff and Kreutzer Strads by wide margins. At the Brussels contest, in 1930, a Kaul violin (dated 1923) championed with 946 points to its credit.

In 1926, M. Kaul returned definitely to Paris. Violinists have often brought him worn-out Strads, Amatis or Guarnerius to restore, and left with a Kaul under their arms, and enthusiastic advocates of the superiority of modern violins. Among the virtuosi who have used Kaul violins, is Lucien Capet, who for many years and until his death, played a Kaul, both in concert and in his quartet. Georges Enesco is another owner of a Kaul, which he plays in concert, recital and with orchestra. The young Russian violinist, Robert Kitain, played a Kaul when soloist with the Paris Symphony Orchestra recently.

At a recent lecture which he gave in the Salle Chopin, Paris, Maitre Kaul convincingly exposed his irrefutable theories as to the superiority of modern violins. He proved the futility of searching for the so-called lost art of varnish, varnish acting only as a protection to the wood and having no effect whatsoever upon the quality of tone; and showed how age deteriorates instead of ameliorates the quality and quantity of violin tone. I. S.

Ruth Peter Sings in Washington, D. C.

WASHINGTON, D. C.—Ruth Peter, soprano, formerly of Washington, D. C., appeared here on January 22 as Nedda in Pagliacci, in a gala presentation of the opera under Salmaggi at Washington Auditorium. Miss Peter has returned from five years spent in Europe, where she prepared operatic roles and made her début in Italy, singing at the Royal Theatre in Rome, and in Naples, Palermo, Florence and Paris. Miss Peter received her first seven years of vocal and artistic training exclusively under Edna Bishop Daniel, Washington teacher of singing. She was thirteen years old when she entered Mrs. Daniel's class in the Visitation Convent. During her study with this pedagogue, Miss Peter fulfilled many concert engagements in the capital. Also she sang leading roles in several light opera productions with the Washingtonians. She sang a week's local engagement in the Metropolitan Moving Picture Theatre; became soprano soloist at the Church of the Covenant and held that position for three years. She was soprano soloist on the radio program which formally opened WRC, and thereafter sang regularly over that station. R.

Pasquier Trio on Extensive European Tour

PARIS.—The Pasquier Trio, which is playing in Spain, France, Italy, Switzerland, Belgium, Holland, Germany and Austria, is a string ensemble whose members are brothers—Jean, violin; Etienne, cello; and Pierre, viola. The three have been accustomed to playing together since childhood. They were born in Tours, France, and after winning the first prizes of their respective classes at the local conservatory, they came to Paris, enrolled in the National Conservatory and were graduated as first prize winners in violin, cello and viola. After this they formed the Pasquier Trio, and since their initial appearance as ensemble players, have repeatedly toured Europe. Their repertoire, an extensive one, ranges from Bach to the ultra-moderns. S.

Dr. Spaeth Fulfills Numerous Engagements

Dr. Sigmund Spaeth's recent activities have included, January 7, a speech before the Triangle Society of Haverford College, Philadelphia; 8, an address to the Women's Civic Club and later an appearance at the Sunday Nights at Nine, Barbizon-Plaza, New York; 9, principal speaker at the Madison Square Garden mass meeting held under the auspices of the Cosmopolitan Opera Association; 10, attended the program of Harry Barnhart's Negro Chorus at the garden, going from there to WJZ's studios for his Tune Detective broadcast; and 11, was featured at the meeting of the Associated Music Teachers League, Hotel Windsor, New York. January 26, Dr. Spaeth was a speaker before the Poetry Society of America on Poetic License in Popular Song Lyrics.

Saminsky Works for Chicago and Rochester Festivals

Dr. Howard Hanson has informed Lazare Saminsky that one of the latter's latest works for chamber orchestra is scheduled for performance at the forthcoming American Music Festival in Rochester, N. Y. Mr. Saminsky was commissioned by the special committee which planned the program of the Modern Music Festival at the Chicago World Fair, August, 1933, to write a work for chorus and small orchestra. This is entitled To the Mountains and is based on Navajo Indian lyrics. Mr. Saminsky's book, Music of Our Day, has recently been issued in the United States and England.

Russel Wragg Teaching and Giving Concerts

Besides teaching this season, Russel Wragg, composer-pianist of the Burnham-Wragg Piano School, is appearing in recital with Faith Vilas, American poet and reader. Their programs, Ballads by Candlelight, consist of Mrs. Vilas' reading of her own poetry to Mr. Wragg's original musical settings, composed in the manner of chamber music, and Mr. Wragg's own piano compositions. Recent engagements for these two recitalists have been at the Savoy-Plaza Morning Musicales and before the Colonial Daughters of the Seventeenth Century at Plymouth Institute Hall, Brooklyn, N. Y.

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Egon Petri to Hold Master Classes

Arrangements have been completed for an Egon Petri master class at Mills College, Cal., from June 19 to July 30. And the distinguished pianist will probably hold a

EGON PETRI.

similar one at Colorado Springs, Col., in May.

Mr. Petri has been having an active season. He opened his first tour at Vassar College on November 5, followed by appearances in La Salle, Ill.; Colorado Springs; Los Angeles, Cal. (two appearances); Seattle, Wash.; Vancouver, B. C.; Winnipeg, Can.; Chicago, Ill. (two appearances); Duluth, Minn.; New York City (two recitals) and a return to Chicago.

He is now on his second tour which will take him to the Pacific Coast. It includes Montreal, Can.; Lincoln, Neb.; Salt Lake City, Utah; San Francisco and Los Angeles.

* * *

Soder and von Wymetal Join Peabody Faculty

Theodore Soder has been appointed to succeed the late Helmuth C. Wilhelm as French horn instructor on the faculty of the Peabody Conservatory of Music, Baltimore, Md. Mr. Soder was formerly a student of Anton Horner, dean of players as well as teachers of French horn in the United States. Mr. Soder early showed an aptitude for the instrument, this leading to his appointment as first horn of the National Symphony Orchestra, Washington, D. C. During the season Mr. Soder will appear as soloist with the Peabody String Quartet in a series of chamber recitals at the conservatory. Mr. Ortmann, director of the conservatory, states that the enrollment in the wind section is better this year than ever before.

Another addition to the Peabody faculty is Wilhelm von Wymetal, Jr., who has been appointed head of the opera department. Mr. von Wymetal was born in Vienna and began his stage career there after graduation from the Vienna Conservatory of Music and Dramatic Art, and continued this work in Berlin. He specialized in operatic stage directing and was connected with the Leipsic and Vienna operas. Later he joined the Metropolitan Opera Company and in coöperation with his father staged many works there. Three years ago he became head of the department of operatic acting at the Curtis Institute of Music, Philadelphia, in addition to his duties at the Metropolitan, and subsequently general stage director of the Philadelphia Grand Opera Company. The suspension of this organization for 1932-33 has enabled Mr. von Wymetal to accept the connection with the Peabody Conservatory.

CLUB ITEMS

Etta Hamilton Morris Sponsors Concerts

The New York Federation of Music Clubs (Etta Hamilton Morris, president) is presenting a series of concerts in the Wanamaker Auditorium, New York, which began on January 21 with a program of choral music given by the Philomela Women's Chorus of Brooklyn. Three departments combined for the initial program, the composers, choral and young artists divisions of the federation. Soloists were Mary Ledgerwood, contralto, state and district winner of the National Federation of Music Clubs Young Artist Contest, and Iris Brussels, composer-pianist. The entire program was selected from the works of American women composers, several of them accompanying or conducting their own numbers. They were Pearl Adams, Mary Helen Brown, the late Carolyn Bassett, Carrie Jacobs Bond, Gena Branscombe, Iris Brussels, Fay Foster, Florence Turner-Maley, Edna Rosalind Parks, Harriet Ware and Caroline Fitzsimmons. These concerts are open to the public.

Among Mrs. Morris' current activities was an appearance as speaker before the Piano Teachers' Congress of New York. The State Junior Song, written by Mrs. Morris, was sung at a recent meeting of the Music Lovers' Ensemble, Brooklyn. The January issue of The Empire Record, the federation's monthly bulletin, carries a New Year's greeting to the clubs in which she mentions the Long Island Musical Festival Association formed by her organization and reminds members that 1933 is the year of the Biennial National Federation Convention. The same issue includes an encouraging message from Mrs. Morris to junior music-lovers.

Brooklyn Readers Club Meets

Katharine N. Fiqué entertained the Brooklyn Readers Club at the Fiqué studios, Brooklyn, N. Y., January 20, when she provided a program of piano and vocal music for her guests. Alice Ratiner, pianist, offered the Rigoletto Fantasia (Verdi-Liszt) and was strongly applauded, adding an encore. Mildred V. Kennedy sang the Jewel Song (Faust) so brilliantly that she was forced to add Bassett's Take Joy Home. Louise Bruneau's expressive voice was effective in the air from Samson and Delilah (Saint-Saëns). Mme. Fiqué played the accompaniments for the singers. The barcarolle from Tales of Hoffmann was sung by an ensemble consisting of Marie Nelson, Isabelle Lepke, Margaret Jones, Florence Shaver, Louise Bruneau and Mathilde Radlauer.

F. W. R.

National Opera Club Gives Dutch Program

Baroness von Klenner, founder-president of the National Opera Club, presented Holland in Music, Art and Literature, at the January 19 meeting at the Waldorf-Astoria Hotel, New York. Folk songs were pleasantly sung, in costume, by Catherine de Vogel, accompanied by Lena Mal, and original poems on Dutch subjects were read by Faith Van Valkenburgh Vilas. Otto Van Koppenhagen, with Berthe Van de Berg at the piano, played cello solos by Mellendal. Judith deHaan, an excellent soprano, interested hearers with songs by Rennes and Mann, Miss Berg playing her accompaniments. Hanna Van Vollenhoven, pianist, played her own descriptive piece, The Water, also Dutch national and other music, offered in natural and unaffected fashion.

An important section of the program was the introduction by President von Klenner of honor guests.

F. W. R.

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I See That

Ethel Bennett, soprano, pupil of Leon Carson, took the part of the Fairy Queen in the recent performance of Haensel and Gretel by the Charlotte Lund Opera Company in Bogota, N. J.

* * *

The Musical Art Society of Tenafly, N. J., attended a concert at the home of its president, Nana Genovese, in Tenafly, January 22.

* * *

Arthur Hartmann's tone poem Timar, written before he was eighteen, was performed recently by the Syracuse Symphony Orchestra (Vladimir Shavitch, conductor) at the season's fourth subscription concert in Syracuse, N. Y.

* * *

Frederic Baer will be soloist at the concert of the Bellerose (N. Y.) Women's Choral on February 7.

* * *

Winston-Salem, N. C., heard Richard Crooks on January 19, on his return trip from Havana, Cuba, where he appeared January 9 and 12. Another engagement for the tenor *en route* to New York was at the Florida State College for Women, Tallahassee, Fla.

* * *

Mary Keegan played the accompaniments for Bernice Alairé and Joseph Martel at a musicale given for the benefit of the Emergency Unemployment Relief Committee at the Hotel Esplanade, New York, January 15.

* * *

The January meeting of the Five Arts Club (Mme. Kurt Gloeckner, president) introduced the Maconic Trio, consisting of Collins Smith, pianist; Bradley Nickerson, violinist, and Mary D. Hill, cellist. Garcia Foster, soprano; Attilio Di Donato, baritone, and the Hilda Norton Dancers also appeared. Gertrude Hart was at the piano. Mme. Gloeckner announces the first performance of the New York Opera Repertoire Company, February 25, at the Barbizon-Plaza.

* * *

Adele Margulies, formerly prominent in musical circles of New York, now a resident of Houston, Tex., began a series of chamber music concerts in that city, January 14; works for piano and violin, and for piano, violin and cello are programmed, with Soeurette Diehl, violinist, and Paul Burke, cellist, collaborating.

* * *

Granville English, pianist and composer, is giving a series of Twilight Musicales at Hotel White, New York. The program of January 22 featured Norman Horn, radio tenor, with Mr. English playing compositions by Scott, Gershwin and several of his own.

* * *

Gustave L. Becker, pianist, composer and teacher, has been informed of his election to honorary membership of the Oxford Piano Teachers Association of New York, by Eida R. Treulich, secretary.

* * *

William Lawrence, Negro tenor, gave a recital at Memorial Hall, Providence, R. I., on January 25, presenting a program of modern French compositions, arias, Lieder and Negro spirituals.

* * *

Ralph Kemmerer, pianist, recently gave his annual recital in the Woman's Club Auditorium, Allentown, Pa., playing a program of Bach and Beethoven numbers, and works by Russian and modern composers.

* * *

Herbert Gould, bass-baritone, was soloist with the Bridgeport (Conn.) Choral Club, January 26, singing three groups.

* * *

Harriet Ware, who has been in California two years, gave programs of her own songs in Hollywood and Los Angeles, Clemence Gifford and Carl Omeron sharing the items, which included The Artisan, sung by Miss Gifford with full orchestra directed by Henry Svedrofsky. On her journey east in April Miss Ware will appear in Salt Lake City, Utah, with the MacDowell Club.

* * *

The Metropolitans, an instrumental quartet, entertained members and friends of the American Women's Association, New York, on January 25. The program held numbers by Boisdeffer, Dvorák, Kreisler, Ponce, Massenet, Liszt and others. The personnel of the quartet comprises Victor Garzsik, violinist; Felix Gorish, cellist; Harriet Joyce, harpist; Claire Glassmeyer, organist and pianist. Julia Peters, soprano, is giving a recital for members and friends of the A. W. A. on February 5.

* * *

Sylvia Lent, violinist, is making a joint appearance with Katherine Homer, pianist, daughter of Louise Homer, at the American Women's Association, New York, on February 6.

* * *

Dirk Haagmans, Wagnerian authority, is giving two explanatory recital lectures on Parsifal at The Barbizon, New York, on February 3 and 10. All information may be secured from Frances Jones at The Barbizon, or Helen M. Fowles, who is managing these appearances.

* * *

David Barnett, American pianist, gives his only New York recital of the season at Town Hall tomorrow evening (February 5). Mr. Barnett, who has made several recent appearances over the radio, may play in Paris under Pierre Monteux. A pupil of Alfred Cortot and Rubin Goldmark, he made his New York début in 1928-29.

Studio Notes

OLGA CARA

The Olga Cara Piano Studios, Paris, presented a class of junior pupils in recital December 22. Twelve students took part, playing works ranging from pieces by Diabelli to masterpieces by Mozart, Bach, Schumann, Beethoven and the moderns. Several students under twelve years of age and who had worked only a few months under Mme. Cara, showed singular talent and address, while some of the more advanced members of the class displayed marked technical and interpretative abilities. Mlles. Janette Peneau, Paul, L. Geck, X. Polliack, S. Debrye, A. Thierry, P. Bello, Truet, F. Vassiliades and Janine, Olga and D. Loo were heard.

I. S.

IDA HAGGERTY-SNELL

Max Kahn, lyric tenor, gave a program of songs by modern composers at the Haggerty-Snell studios, New York, January 22, this first appearance bringing him increasing applause throughout the recital. He has assurance and clarity of tone, coupled with expressive voice and pleasant appearance. Clara A. Korn assisted, playing piano pieces by Tschaikowsky, Chopin and her own Waltz Caprice. Zena Cantor, violinist, played obbligati, and accompanists were Sarah Schnittman and Sarah Sandrof. F. W. R.

MARIE MILLER

The harp scholarship offered by the Madrigal Society of New York has been won by Ruth Berman, of New Haven, Conn. Miss Berman will have a course of lessons with Marie Miller.

SARAH PECK MORE

Sarah Peck More, vocal teacher of New York and Hartford, Conn., presented the second pupils' musicale of the season at her studio in the latter city. A short talk on Edward MacDowell was given, and several songs by the American composer were offered, as well as numbers by Mozart, Handel, Mascagni and others. Those who sang were Mrs. Porter Chase, Mary Ensign, Doris Brydon, Sarah Hammond, Evangeline Ludington, Cora Neagle, Edith Ransom, Martha Smith and Angelina Urso.

Norma Allen Haine and Etta Barden Hibler gave their costume recital of old songs at the Fortnightly Club of Rutland, Vt., January 7. They had previously given this program in New Britain, Conn., January 8, Mrs. Haine sang as guest soloist at the Presbyterian Church of Rutland. Ellenor Cook is on a tour which began December 28 in Chicago. After singing in Bloomington, Pa.; Galesburg, Ill.; South Bend, Ind.; Michigan City, Ind., and St. Paul, Minn., Miss Cook was forced to refuse additional concerts in that vicinity because of previous engagements in California. These she began on January 26 and is continuing through March. Her programs include Czechoslovakian, Polish and Hungarian songs.

IRMA SWIFT

Pupils of Irma Swift were heard in recital at Hunter College Auditorium, New York, on January 19. A varied program, which included classic, operatic and modern numbers, was presented by Anna Brakke, Maria Schrab, Clarissa Anderson, Sally Weinraub, Dorothy Lauro, Ruth Greeley, Nan Brown, Roma Jacobs, Lilyan Groveman and Esther Kahn Weinraub.

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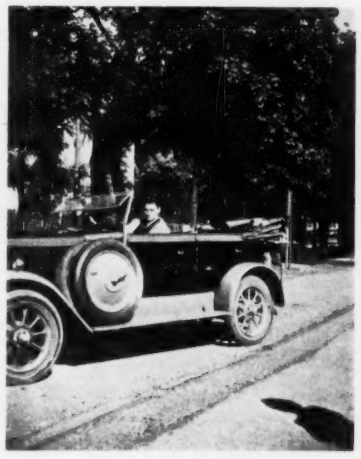


ROBERT GOLDSAND,
pianist, driving his car in the streets of Vienna.

LEONORA CORTEZ,
pianist, is giving her annual New York recital at Carnegie Hall on February 6. (Kubey-Rembrandt photo.)

BEATRICE BELKIN,
coloratura soprano, sang with the Cosmopolitan Opera Association at Madison Square Garden, New York, on January 9, and she appeared in the Barber of Seville in Stamford, Conn., on the 12th.

OSSIP GABRILOWITSCH AND ALBERT SPALDING
are giving two sonata recitals at Town Hall, New York, February 22 and March 15. The programs include three Beethoven sonatas, two of Brahms, and one of Mozart.

MARY GARDEN
sang at the Capitol Theatre, New York, for a week beginning January 27.

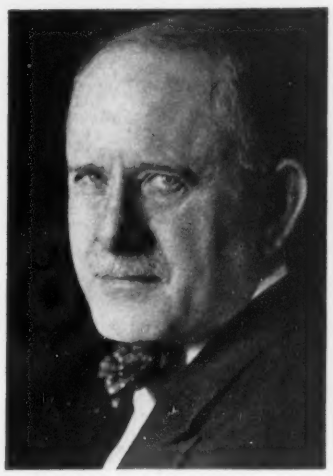
DR. ARTUR RODZINSKI,
at present conductor of the Los Angeles Philharmonic Orchestra, has been released from his 1933-34 contract, in order to assume the leadership of the Cleveland Orchestra.

IN THE BOIS DE BOULOGNE, PARIS.
Vladimir Horowitz, Doodie Millar, Mrs Rita Milstein and Nathan Milstein, before sailing for America.

VLADIMIR GOLSCHMANN,
conductor of the St. Louis Symphony Orchestra, has presented thus far this season, the world premiere of Tansman's Deux Moments Symphoniques; the first American performances of Rathaus' suite, op. 29 and of George Antheil's Capriccio; and seven first performances in St. Louis.

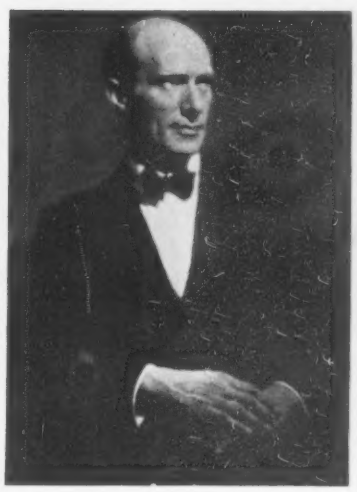
RITA ORVILLE,
soprano, sang at a private musicale at the home of Mrs. Clarence Reinheimer of Philadelphia, January 13. (White photo.)

INGA WANK,
contralto, will appear in recital at Town Hall, New York, February 8, with Josefin Hartmann Vollmer at the piano. Miss Wank is a native of New York; she has coached both Lieder and opera under Ernestine Schumann-Heink. European cities in which Miss Wank has sung include Berlin, Vienna, Dresden and Munich, and she has offered several New York recitals.



BRUNO HUHN
recently conducted the tenth annual concert of the Catholic Diocesan Choristers of Brooklyn (N. Y.) at the Brooklyn Academy of Music. The event was under the patronage of the Rt. Rev. Thomas E. Molloy, Bishop of Brooklyn.

GEORGE A. WEDGE,
director of the Juilliard Summer School, New York, which enters its second season this summer. (Photo by Lusha Nelson).



RICHARD LERT,
conductor of the Berlin Staatsoper, led the Poulet Orchestra in Paris, January 15, and will conduct the Pasdeloup Orchestra there later in the season. Mr. Lert recently was guest conductor with the Philharmonic Society in Oslo, Norway.

(See Inside Front Cover for Additional News Pictures)

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MISCHA LEVITZKI

Following His Fourteenth Tour of the United States, Will Begin His European Engagements in Brussels on March 2.